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SOUTH FRONT HALL, MAIN BUILDING — FOUNDERS HALL, MAIN BUILDING — HERON HALL — PEMBROKE HALL

BIRD'S-EYE VIEW OF THE QUADRANGLE, WARD-BELMONT

CATALOGUE *and* ANNOUNCEMENT *of*

THE WARD-BELMONT SCHOOL

FOR YOUNG WOMEN

THE UNION OF

BELMONT COLLEGE

Founded by
Miss Ida E. Hood and Miss Susan L. Heron in 1890
Thirty-second Year

AND

WARD SEMINARY

Founded by
William E. Ward, D.D., in 1865
Fifty-seventh Year

1921-1922

MARCH, 1922
BELMONT HEIGHTS
NASHVILLE, TENNESSEE
U. S. A.

CALENDAR, 1921-1922

OPENING AND ORGANIZATION
September 21, 1921, 11 A.M.

THANKSGIVING DAY
November 24, 1921

CHRISTMAS VACATION
Approximately two weeks

BACCALAUREATE SERMON
May 28, 1922

CLASS DAY AND PARK EXERCISES
May 29, 1922

RECEPTION TO ALUMNAE AND GRADUATING CLASSES
May 29, 1922

ALL-CLUB DINNER
May 31, 1922

COMMENCEMENT DAY
June 1, 1922

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ADMINISTRATION AND FACULTY

J. D. BLANTON, *President*
C. E. CROSLAND, *Associate President*

LELIA D. MILLS
Dean of Women

MARY R. NORRIS
Dean of the Faculty

MARY C. BLACKWELL
Assistant Home Department

MRS. ELIZABETH PLASKETT
Assistant Home Department

MRS. SOLON E. ROSE
Assistant Home Department

MRS. ANNA H. BLANTON
Registrar

REV. JOHN H. WHITSON
Biblical History and Literature
Harvard School of Theology; Special Student Harvard University

OLIVE CARTER ROSS
English, Art History
A.B. University of Nashville; Graduate Student Vanderbilt University; A.M. Columbia University

THEODORA COOLEY SCRUGGS
English
A.B. Wellesley College; Graduate Student Chicago University; Student of Literature and History in Europe

HELEN FIELDS
English
B.S. Vanderbilt University; Special Student Columbia University

ELLENE RANSOM
English
A.B. Vanderbilt University; Special Student Columbia University

MARJORIE SHAPARD
English
A.B. Vanderbilt University

FLORA JOSSELYN WHITSON
English
A.B. Radcliffe College; Graduate Student Harvard University

LINDA RHEA
English, History
B.S. Vanderbilt University; A.M. Columbia University

CAROLINE LEAVELL

History

B.S. Vanderbilt University; Special Student Columbia University

REBECCA BAXTER GILKESON

Sociology, Economics, Psychology

Ph.B. and A.M. University of Chicago; Graduate Student Harvard University

MARTHA ANNETTE CASON

Latin

A.B. University of Chicago; A.M. Columbia University

HELEN THACH

Latin, History

Special Student Chicago University

MARY LAURA SHEPPE

Mathematics

Graduate Peabody College; Special Student University of Chicago and Harvard University

ELIZABETH BROOKES

Mathematics

B.S. Vanderbilt University; Special Student University of Chicago

W. H. HOLLINSHEAD

Chemistry

Ph.G. and D.Sc. Vanderbilt University

ELIZABETH McFADDEN

Assistant in Chemistry

B.S. Vanderbilt University

ALMA HOLLINGER

Biology

A.B., M.A. University of Michigan; Student Topinabee Biological Station and Marine Biological Station, Venice, Cal.

KATE BRADLEY BEZIAT

French

A.B. Vassar; A.M. Cornell University; Graduate Student Johns Hopkins University and University of Paris

CLAIRE BOURQ BLUZAT

French

Graduate High School, Reims, France; A.B. Normal College, Chalons, France; A.M. University of Paris

CLARA PURYEAR MIMS

French

Student Wellesley College; Foreign Study

LAURE MARIE SCHOENI

French

Ecole Secondaire, St. Imier, Switzerland; Special Student University of Missouri and University of Chicago

LEONE VIMONT

French

A.B. Adelphi College; A.M. Columbia University; Graduate Student in Romance Languages, Columbia University; Certificate of Special Studies in French Literature and Philosophy, University of Paris

MARGARET ROBERSON HOLLINSHEAD

German

B.S. and M.A. Vanderbilt University

JOHN CLARKE JOHNSON

Spanish

A.B. University of Mississippi; Graduate Student Harvard University

ANNE CAVERT

Grammar School

Special Student University of Colorado and Peabody College

PAULINE SHERWOOD TOWNSEND

Director School of Expression

Graduate New England Conservatory and Postgraduate Boston School of Expression; Special Courses in New York, Chicago, and Boston

WILLA MIDDLETON

Expression

Graduate Boston School of Expression, Teachers' Diploma

EMMA I. SISSON

Director School of Physical Education

Graduate Sargent School of Physical Education and of Gilbert Normal School for Dancing; Student Harvard Summer School and Columbia University; Special Student in Corrective Gymnastics, Children's Hospital, Boston.

CATHERINE E. MORRISON

Physical Training, Athletics, Swimming

Diploma from Posse Gymnasium, Boston; Special Student Chaliff School, New York, and Columbia University

MARGARET MORRISON

Assistant in Athletics and Swimming

Graduate Ward-Belmont School of Physical Education

MARGARET FRIERSON HALL

Secretary and Pianist for Physical Education

MARGARET KENNEDY LOWRY
Domestic Art
Special Student George Peabody College for Teachers

SALLIE BETH MOORE
Assistant in Domestic Art
Graduate Ward-Belmont School

ALBERTA COOPER
Domestic Science
Graduate Ward-Belmont; Special Student Columbia University

MARTHA BAIRD
Assistant in Domestic Science
Graduate Ward-Belmont School

CORA GIBSON PLUNKETT
Art
Graduate of the New York School of Fine and Applied Arts

LOUISE GORDON
Art
Graduate of the New York School of Fine and Applied Arts

LAWRENCE GOODMAN
Director School of Piano
Pupil of Ernest Hutcheson, Josef Lhevinne and Segismund Stajowski; Student at Ferrucio Busoni's Master School for Pianists, Basle, Switzerland; Scholarship Pupil Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher of Piano, Von Ende School of Music, New York City

ALICE KAVANAUGH LEFTWICH
Piano
Graduate Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang, Boston; three years in Paris with M. Moszkowski and Wager Swayne

*EVA MASSEY
Piano
Graduate and Postgraduate Student of New England Conservatory; two years in Berlin with Raif and Barth; three years in Paris under Isadore Phillip

BUDA LOVE MAXWELL
Piano
Graduate New England Conservatory of Music under Madame Hopekirk and George Proctor; Pupil of Harold Bauer and Wager Swayne, Paris

ANNIE PHILLIPS RANSOM
Piano
Student Von Ende School of Music; Pupil of Lawrence Goodman

HAZEL COATE ROSE
Piano
Pupil of William H. Sherwood, Glenn Dillard Gunn, Victor Heinze; Formerly Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Ind.

*On year's leave of absence.

ESTELLE ROY SCHMITZ

Piano

Pupil S. B. Mills, Harold von Mickwitz and Joseffy, New York; Otto Nietzel and Steinhauer, Germany

AMELIE THRONE

Piano

Pupil of Mary Weber Farrar, Nashville; Maurice Aronson, Vienna; Josef Lhevinne, Berlin

FREDERICK ARTHUR HENKEL

Pipe Organ and Piano

Graduate Metropolitan College of Music; Student Cincinnati College of Music, Pupil of Steinbrecher, Andre, and Sterling

MARY VENABLE BLYTHE

Sight Playing and Piano

Diploma Montgomery Institute, now St. Mary's Hall, San Antonio; Harmony with Harry Redman, New England Conservatory

GAETANO SALVATORE DE LUCA

Director School of Voice

For Three Years Pupil of Chevalier Edouardo Carrado, Famous Teacher of Italy; for Two Years Pupil of Chevalier Alfredo Sermiento, Caruso's Coach; Pupil of Commendatore B. Carelli, Director Naples Conservatory; Pupil of Lombardi, Florence, Italy; Pupil of Buzzi Peccia and Carbone, New York; Pupil of Signor Baraldi, London.

FLORENCE N. BOYER

Voice

Student of Music in Oberlin College; Pupil of Signor Vananni, Italy; Mesdames de Sales and Bossetti, Munich; Oscar Seagle and de Reszke, Paris

ELISE GRAZIANI

Voice

Pupil of Stockhausen and Fraulein Lina Beck in Julius Stockhausen's Gesangschule, Germany; Pupil of Signor Graziani, whom she assisted in his Berlin Studio

HELEN TODD SLOAN

Voice

Pupil of George Deane, Boston; Isidore Braggiotti, Florence, Italy; Gaetano S. de Luca, Nashville

KENNETH D. ROSE

Violin

Pupil of McGibeny, Indianapolis; Arthur Hartmann, Paris; George Lehmann, Berlin; Souky, Prague; Formerly Teacher Metropolitan School of Music, Indianapolis, and Concert Master Indianapolis Symphony Orchestra

EDWARD GOULD MEAD

Musical Sciences

A.B. Harvard University; Associate of the American Guild of Organists; Special Pupil of H. Payson Porter and Charles F. Dennée of the New England Conservatory, and of Everette Truette and Ellen Beall Morey of Boston

KATHRYN KIRKHAM

Assistant in Musical Science

Graduate Ward-Belmont Conservatory of Music

CLARA PAYNE MURKIN
Superintendent of Practice

CAROLINE CLEMENTS
Stenography, Typewriting, Bookkeeping, Commercial Law
Former Teacher in Bowling Green Business University

STELLA SCURLOCK
Y. W. C. A. Secretary

JEAN RAMAGE
Librarian

M. E. NELLUMS
Auditor

W. B. WRIGHT
Bursar

EDNA NELLUMS
Book Room

MARY NEAL
MRS. T. H. GAINES
MRS. ALLEN G. HALL
MRS. GEORGE W. KNUCKLES
MRS. CHARLIE D. McCOMB
MRS. ADA MEANS
MRS. SOLON E. ROSE
MRS. NELLIE B. TARBOX
Hostesses

MRS. ANNA S. BROWN
MRS. J. W. CHARLTON
ANNIE LITTON
Chaperons

SUSAN CHILDRESS RUCKER
Nurse

CARRIE D. MOSELEY
Field Representative

MRS. MAY R. STEWART
Field Representative

LILLIA TOWLES
Field Representative

FOUNDERS HALL NORTH FRONT HALL FIDELITY HALL

MAIN BUILDING (FACING CITY)

FIDELITY HALL

SOUTH FRONT
MAIN BUILDING

FOUNDERS HALL

THE WARD-BELMONT SCHOOL

WARD-BELMONT makes no statement which she is not prepared to make real to the earnest, painstaking student. Her catalogues are published to give definite, trustworthy information, and they embody the same fine principles of sincerity, truth, and honor which she earnestly attempts to inculcate in her students.

HISTORICAL SKETCH

Ward-Belmont is a union of Ward Seminary and Belmont College. Ward Seminary was founded in 1865 by William E. Ward, D.D., and Belmont College was founded in 1890 by Misses Ida E. Hood and Susan L. Heron. In June, 1913, the two schools were united on the Belmont campus under the charter name, "The Ward-Belmont School." Ward-Belmont is not forgetful of her past; she honors her founders, she reveres the two parent schools, and points with pride to that long line of graduates and students who have gone out into life's service, and whose happy memories and genuine affection for the old schools now bind them to the new.

A record of long service in a national field constitutes the richest heritage and the real asset with which Ward-Belmont pursues her new and larger life.

NASHVILLE AND ITS ATTRACTIONS

Nashville has an enviable record as an historical, educational, and cultural center.

The chosen location of great universities, professional schools, colleges, and preparatory schools, Nashville has established a far-famed reputation as a center of learning. Ward Seminary and Belmont, through their long and honored careers, have contributed much toward winning for the city of Nashville her merited title of "The Athens of the South." These two schools, in coöperation with Vanderbilt University and George Peabody College for Teach-

ers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students.

On an imposing eminence the State Capitol stands, an interesting example of classic architecture. In its grounds is the tomb of President James K. Polk. Located at a central point in the Centennial Park is a facsimile of the Parthenon, true in every detail. On one of the many beautiful drives and car lines is Belle Meade, for many years a celebrated stock farm. Twelve miles from Nashville is the Hermitage, the home and burial place of Andrew Jackson, President, statesman and warrior. Not far from the Ward-Belmont campus is the battlefield of Nashville, and near by stretches the scene of the battles of Franklin and Stones River. Within a few hours' ride are Lookout Mountain and Mammoth Cave. Nashville is within easy reach of all the historical points of Tennessee.

In addition to the cultural advantages offered by Nashville through its educational and historical interests, an opportunity is given by the city to hear many of the most famous artists, readers, and lecturers. Nashville thus affords the means for acquiring a most liberal culture.

THE CAMPUS

Ward-Belmont stands in the beautiful hilltop park formerly owned by Belmont College, and to both the grounds and buildings handsome additions have recently been made. The campus, containing thirty acres, is surrounded by one of the best residence sections of Nashville. Embowered in trees and shrubs which represent the artistic planting and cultivation of sixty years, this naturally picturesque park makes a campus of unusual beauty. It is sufficiently removed to give that quiet and seclusion which are conducive to studious habits; yet the railway station, the shopping districts, and the churches of all denominations in the city are easily accessible by car. The site is on the highest elevation in the Vanderbilt University and the Peabody College sections, and is within easy walking distance of either.

CLIMATE AND HEALTH

The bracing atmosphere and temperate climate of Middle Tennessee make Nashville an ideal location for school work. Pupils from more northern States, as well as those

from farther south, find here a school home unexcelled in physical advantages. The mild weather and the inviting campus encourage outdoor sports and games, which have contributed much toward maintaining the phenomenal health record of the school.

Ward-Belmont realizes just how much the health of its students depends on physical conditions, and safeguards their health in every possible way. The buildings are sanitary; the drinking water is filtered, sterilized, cooled, and is supplied in hygienic fountains throughout the buildings; a trained and experienced nurse has charge of a well-ordered infirmary. Though the school has been singularly free from communicable diseases and has never been visited by an epidemic of any kind, yet an isolation hospital is maintained as a guard against such an epidemic. A further precaution is the requirement that a certificate of good health be furnished by every resident student.

Ward-Belmont realizes that in order to reach the best mental as well as physical results, one must have good, nourishing food. Especial care is paid, therefore, to the meals and their preparation. The kitchen and bakery have the latest improvements in steam cooking, gas and electric appliances, and cold storage; the dining hall is commodious and attractive. The menus are supervised by a trained dietitian. A diet table under the supervision of this dietitian is maintained for those whose health requires it.

In addition to the physical safeguards and the abundant supply of wholesome, nutritious food, the regular habits and ordered life of the school, and physical culture scientifically adapted to the student's individual needs, are potent factors in promoting the excellent health record of Ward-Belmont.

BUILDINGS AND EQUIPMENT

The plan of the buildings is that of a quadrangle with one open side. On the north side of this square are located Fidelity, North Front, South Front, and Founders Halls with the drawing rooms, the auditorium, and the dining rooms; on the east, two other residence halls, Pembroke and Heron Hall; and on the south, the Academic Building. In addition to these there are three residence homes—Leftwich Lodge, Hudson Cottage, and Rose Cottage. Other buildings on the campus included in the school plant are the music

practice house, tea house, green-houses, and at a greater distance from the residence halls the isolation hospital and the heating plant. The buildings are handsome and commodious, and are models in their adaptation to school use. They are fitted with the most improved methods of sanitation, heating, lighting, ventilation, and fire escapes.

The Academic Building, in classic colonial architecture, was completed and equipped in 1914 at a cost of $150,000. In this building are the large, well-lighted classrooms, the library, the science laboratories, the expression and art studios, and the administration offices. The library contains about six thousand volumes. Under the care of experienced attendants, it is open at practically all hours. With its well-chosen books of reference, with its reading tables supplied with standard magazines and daily papers, it is an inviting spot to the casual reader and the serious student. This building also contains a white tiled swimming pool, and a gymnasium well equipped with apparatus, showers, dressing rooms, and lockers.

Since the dormitories are entirely separate from the classrooms, they have a quiet, homelike atmosphere. The residence halls are all practically new, freshly furnished, and in their arrangements meet every demand of comfortable and refined home life. There are ample sanitary appointments and baths on every floor, while in Pembroke and Heron Halls, which are arranged in suites, there is a bath between the two rooms of each suite. Each room accommodates only two girls, and is furnished with a rug, bureau, table, chairs, single iron beds, and, with few exceptions, separate closets. All the rooms have outside exposure, with abundant sunlight and fresh air.

Interested parents are requested to visit Ward-Belmont, as only a personal inspection can give an adequate idea of the way in which the comforts of a well-ordered home have been combined with the essentials of a well-equipped school.

WOODY CREST

Instead of Edenwold, the former country club of Ward-Belmont, the school has been fortunate in securing Woody Crest—a fine old estate more accessible than Edenwold.

Woody Crest was built for a home—a hospitable place with privacy assured by its surrounding hundred and forty

acres. It was purchased just as it had been occupied, with the furniture appropriate to a well-appointed home. Its quiet and beautiful location commanding a view of the hills, its wide verandas and spacious reception rooms, make it an ideal country club. There are gardens with masses of roses and peonies, and sloping lawns shaded with great oaks and maples surround the house. The farm is large enough to be of great value in furnishing fresh vegetables, milk and cream to the school household.

FACULTY

While Ward-Belmont has continual pride in her location, buildings, and equipment, yet she is ever conscious of the fact that the real strength of any school must lie in its teaching force. Ward-Belmont spares no expense in selecting her faculty, and in the various departments are men and women of the highest ideals who have been educated in standard colleges and universities of this country and abroad, and who have had successful experience in the classroom. In the literary work, in Music, Art, Expression, Home Economics, and in Physical Education, the same high standards are upheld. Ward-Belmont believes that true education is character building, and selects her faculty with this in mind. That the inspiration from personal touch between teacher and pupil may be kept constantly at the maximum, the school maintains the approximate ratio of one faculty member to ten pupils. Ward-Belmont is characterized by cordial friendship and sympathetic interest in the attitude of the faculty toward the students in all the activities of the school.

HOME LIFE

The President and his family and many of the teachers live in the residence halls, and their presence as constant advisers and sympathetic friends contributes much to that spirit of comradeship and good cheer so evident in the school. Constant appeal is made for sincere coöperation on the part of every student in maintaining wholesome standards of school living on the principle that kindness and confidence are more efficacious than stringent rules. The effect, therefore, is not one of repression, but of self-restraint, resulting in that character development which comes with a growing sense of obligation. Handsome parlors, attrac-

tive corridors, inviting rest rooms on every hall, and the unusual feature of a roof garden for recreation, all attest the care with which the home comforts and pleasures have been anticipated.

SOCIAL CLUBS

Ten clubs with a membership of forty to sixty each are a pleasant feature of the social life of the school. Membership in one of these clubs is expected of every student. They meet formally once a week for social, literary or musical programs, and informally at other times for recreation. A spirit of loyalty in the clubs develops in the students the best qualities, mental and moral as well as social.

RELIGIOUS ACTIVITIES

The Christian homes all over the land are sources from which our students come. Though no sectarianism is lived or taught, every effort is made to stimulate and strengthen the impulse toward Christian life and service. Regular Bible courses form part of the curriculum, and there is an active Young Women's Christian Association in which the members of the faculty coöperate with the students. The Association and the school jointly employ a trained and experienced secretary, who directs the activities of the Y. W. C. A. so that the influences of this organization are made vital in the life of the school. The Sunday School conducted by members of the faculty, systematic Bible training and mission study, daily devotional exercises at chapel, and frequent visits by the pastors of the city, are among the agencies by which the school life is made wholesome and inspiring. The spirit of church loyalty is fostered by requiring each student to attend the church of her choice on Sunday morning.

DRESS AND HOUSEHOLD ARTICLES

Extravagance and extremes in dress are firmly discouraged. Every boarding pupil is required to have as the school uniform a plain tailored suit, either of dark blue or of black. This suit may be purchased before coming to Nashville if a patron so desires. As a part of this uniform are to be worn a suitable blue or black waist without trimmings of any sort, dark walking shoes, and a black hat simply

trimmed without color of any kind. This suit must be used for street and church and on all public occasions. Dinner gowns suffice for evening functions, and elaborate evening gowns are not permitted. No uniform is required during the school day, but the clothing worn should be simple and suitable for school use. All boarding pupils are expected to provide themselves with bath robe, bedroom slippers, laundry bag, hot-water bag, umbrella, raincoat, overshoes, walking shoes of approved design, a comfort, pair of blankets, dresser and washstand scarfs, and one trunk cover. Trunks must be marked with full name and home address. All articles to be sent to the laundry must be clearly marked with the full name of the pupil. An abundant supply of table napkins, towels, sheets, pillowcases, and bedspreads is furnished each student at a reasonable charge for the year. A special folder on dress will be sent on request.

LECTURES AND ENTERTAINMENTS

The presence in Nashville of great universities and professional schools insures the coming of famous lecturers and entertainers. Lectures on a great variety of subjects, free to the student body, are delivered during the year by men and women who are experts on the themes they treat. Artists of international reputation are frequently brought to the city by Ward-Belmont and other organizations. In the past Ward-Belmont students have heard the following, among other notable people:

Lectures—President Arthur T. Hadley, E. E. Barnard, Leon H. Vincent, Emil G. Hirsch, Russell H. Conwell, William Hawley Smith, Lorado Taft, William J. Bryan, President W. H. Taft, President Woodrow Wilson, United States Senator Luke Lea, Robert E. Speer, United States Senator W. R. Webb, Dr. Carolyn Geisel, Francis E. Clark, Bishop W. R. Lambuth, Evangelist J. Wilburn Chapman, President John Franklin Goucher, Bishop W. F. McDowell, Bishop Thomas F. Gailor, Bishop Eugene R. Hendrix, President W. H. P. Faunce, Dan Crawford of Africa, Henry Oldys, Camden M. Coburn (archæologist), Dr. G. Campbell Morgan, Bishop McConnell, Henry Turner Bailey, Stephen S. Wise, William D. MacClintock, Frank Alvah Parsons, Lieutenant Delaroche-Vernet, Captain Pierre Loriot, General Sir Walter Lawrence, Monsieur Cestre, Dr. Clarence D. Ussher, Dr. William Jay Hudson.

Authors—Hamilton W. Mabie, Richard G. Moulton, John A. Wyeth, Josiah Strong, Felix Adler, George Kennan, Marion Crawford, Newell Dwight Hillis, Lyman Abbott, Walter H. Page, J. Ward Stinson,

James Whitcomb Riley, Ruth McEnery Stuart, Rabindranath Tagore, John Trotwood Moore, Elizabeth Fraser, Vachel Lindsay.

Readers—Montaville Flowers, Frank C. Elliott, Ida Benfey, Caroline Gordon, Leland Powers, Bertha Kunz Baker, Fred Emerson Brooks, Eulie Mae Rushmore, Ella Sedgwick Southwick, C. E. W. Griffith, Carolyn Foye Flanders, Madame Labadie.

Musicians—Tetrazzini, Melba, Paderewski, Liebling, Saville, Ovide Musin, Clarence Eddy, Royal Italian Band, Metropolitan Grand Opera Company in Parsifal, Calvè, Kubelik, Leandro Campanari (violinist), Cecil Fanning (baritone), Madame Zimmerman (soprano), Oscar Seagle (baritone), Leopold Kramer, Francis McMillin, Max Bendix, Maud Powell, Arthur Hartmann, Fritz Kreisler, Emil Sauret, Carl Grienauer, Steindel, Edward Baxter Perry, Leopold Winkler, Sherwood, Gertrude Peppercorn, Burmeister, Josef Hoffman, Mark Hambourg, Bloomfield Zeisler, Percy Grainger, Augusta Cotlow, Harold Bauer, Carrena, Reisenauer, Godowski, de Pachman, George Hamlin, Glenn Hall, Bonci, Bispham, DeReszke, Muriel Foster, Homer, Schumann-Heink, Mary Garden, Nordica, Sembrich, Gadski, Alice Nielson, Alma Gluck, Frances Ingram, Christine Miller, Julia Culp, Frederic Morley, Angelo Cortese (harpist), Ricardo Martin, Jomelli, Gerville Reache; the Zoellner String Quartette; Tollefsen Trio; the Strauss, Victor Herbert, Russian, Minneapolis and Cincinnati Symphonies; the Damrosch Orchestra; the United States Marine Band; the Savage Opera Company, the Aborn Opera Company, the Lombardi Opera Company, the Boston Grand Opera Company, the New York Philharmonic Orchestra; Spiering, Galli-Curci, John McCormack, Josef Bonnet, Misha Elman, Vovaes, Werrenrath, Stracciari, Caruso, Grand Opera Quartette, Farrar, Braslau, Lhevinne, Levitzki.

EXCURSIONS

Nashville has an interesting historical and geographical setting. Every year our pupils are given opportunities to visit the historical places of interest in or near Nashville. It has been the custom to take a yearly trip to Washington and to visit en route Lookout Mountain, Natural Bridge, Luray Caverns, and Norfolk. Such a trip was taken in April, 1920, and a similar one, including New York, will be offered in 1921. In the past we have had school parties spending the summer vacation in Europe under the chaperonage of several of our teachers. Those trips were discontinued during the war but were resumed in the summer of 1920.

NASHVILLE REFERENCES

Any patron of Ward-Belmont may be consulted; and while we confidently refer inquirers to any citizen of Nashville, we are formally authorized to say that any one of the gentlemen named below will cheerfully answer inquiries:

James I. Vance, D.D., Pastor First Presbyterian Church.
George Stoves, D.D., Pastor West End Methodist Church.
W. F. Powell, D.D., Pastor First Baptist Church.
Carey E. Morgan, D.D., Pastor Vine Street Christian Church.
Jas. M. Maxon, D.D., Rector Christ Church.
M. N. Waldrip, D.D., Pastor McKendree Church.
Rabbi I. Lewinthal, Vine Street Temple.
Bishop W. R. Lambuth, Methodist Episcopal Church, South.
E. B. Chappell, D.D., Sunday School Editor of the M. E. Church, South.
J. E. Clarke, D.D., Editor Presbyterian Advance, and Secretary of the College Board of the Presbyterian Church, U. S. A.
S. H. Chester, D.D., Secretary Foreign Missions of the Presbyterian Church in the United States.
Chancellor James H. Kirkland, LL.D., Vanderbilt University.
President Bruce R. Payne, LL.D., George Peabody College for Teachers.
H. C. Tolman, Ph.D., D.D., Dean Vanderbilt University.
W. R. Manier, Sr., Secretary Commercial Club.

MUSIC, ART, AND EXPRESSION

In the education of girls and young women, it is important that a proper balance be maintained between Literary subjects and the Fine Arts. In this way only can a woman be prepared best for her mission in the world. The work of the school in the Liberal Arts is of the highest order, and equal emphasis is placed on Music, Art, and Expression in all their branches. Frequent music recitals of the highest order tend to develop an appreciation for that which is best in this rich field. Students are always made welcome to the Art studios, and special exhibitions are given to cultivate a love for the beautiful in color and form. In the School of Expression class recitals at frequent intervals afford splendid opportunity for development to the participants and to the school at large an excellent means of culture. Attractive studios and an inspiring environment make the work of these departments a genuine delight. The teachers represent the best culture and training of this country and Europe. They have established an enviable reputation for

Ward-Belmont as one of the distinct centers for the training of young women in these subjects so important in the development of æsthetic taste and temperament.

HOME ECONOMICS

The lifting of the home maker's work to its proper place among the sciences is perhaps one of the most significant recent educational reforms. Domestic Science and Domestic Art are now regarded as essential in a well-rounded education for women. Responding to this progressive movement, Ward-Belmont maintains a thorough department for the study of the home and its varied problems. A weekly lesson in Household Decoration is offered to all boarding students without extra charge. With its comprehensive courses, its attractive and well-equipped laboratories, and with its able corps of teachers, this department of practical worth holds an established place among the most popular activities of the school.

SECRETARIAL AND BUSINESS COURSES

To meet still further the unusual needs of the present time, Ward-Belmont is offering special courses in Stenography, Typewriting, Bookkeeping, and Secretarial work. thus giving a thorough insight into the practical fundamentals of business.

There is a growing realization that in the future women must be prepared, not only to conduct the business affairs of the home, but also to share in the leadership of civic affairs, and in many cases to fill positions of executive responsibility or to manage their own estates.

PHYSICAL CULTURE AND PLAYGROUND SUPERVISION

Thorough courses are offered in Physical Education and in Playground Supervision, subjects which are being emphasized today as never before in education. The campus affords opportunity for outdoor games, the gymnasium is so equipped that exercise may be adapted to the individual needs of the pupil, and the swimming pool is modern at every point and free to all resident students. Trained teachers are in charge of every feature of this department. The work in Playground Supervision is so planned that the students

WOODY CREST, WARD-BELMONT COUNTRY CLUB

FRONT VERANDA, WOODY CREST

ENTRANCE TO WOODY CREST

enjoy the recreation, and at the same time grasp the methods by which directed play may be made to promote health, stimulate the intellect, and lift the moral tone of any community.

GYMNASIUM

The erection of a new gymnasium building, commodious and with every modern improvement, to be devoted entirely to the work of the Department of Physical Education, is being planned under the auspices of the Ward-Belmont Athletic Association. This building will be ready for use in 1922.

COURSE OF STUDY IN LIBERAL ARTS

Ward-Belmont offers a six-year Classical Course, corresponding to the four years of a preparatory school and the Freshman and Sophomore years of a standard four-year college. A student who contemplates entering a certain college or university after the completion of the Classical Course should advise the Dean in advance, that the subjects which she takes in Ward-Belmont may be those required by that institution.

The General Course, of equal length, is provided for the larger number who do not intend to do further college work after graduation from Ward-Belmont. In this course more liberty in choice of subjects is allowed. With certain limitations, Music, Art, Expression, and Home Economics may be included and counted toward graduation.

At the end of the first four years of the course, corresponding to the high school period, students may receive the High School Certificate, provided the proper balance has been maintained by the completion of courses prescribed. Those earning this Certificate can ordinarily complete requirements for a Ward-Belmont Junior College diploma in two additional years; or they may be admitted without examination to the leading colleges and universities which admit students on certificates, provided in each case the peculiar entrance requirements of the institution considered have been met.

ADVICE ON CHOICE OF SUBJECTS

It is our desire that the courses of study be clearly understood by parents and prospective pupils. Again, it is

important that each pupil's course be carefully planned on the basis of work already completed, and that individual tastes and aims be taken into account. To accomplish these ends, correspondence and personal conference with the Dean are cordially invited. Prospective patrons are urged to coöperate with us in working out a course of study in advance of the opening days of the session in order to allow more deliberate consideration of individual needs. Plans so made can be modified, if it seems desirable to a patron, on the opening days of school; but further changes during the year are usually not allowed. Continuity of effort and the greatest advancement can in this way be secured.

APPLICATION FOR ENROLLMENT

For several years past every place in the school has been taken some weeks in advance of the opening, there has been a long waiting list, and many who desired admission have been disappointed. Therefore, we advise early application. This application should be made on the school's special blank, which calls for references, and must be accompanied by a physician's certificate as to the health of the applicant. These forms will be sent on request, and no student can be definitely enrolled until they are properly filled out, submitted to the Registrar with the enrollment fee of $25.00, and formally accepted.

COURSES OF STUDY

I. LIBERAL ARTS AND SCIENCES

(Preparatory courses are designated by Roman numerals; College courses by letters. The school reserves the right to withdraw any class for which there are not as many as ten applicants.)

ENGLISH

The importance of the department of English in both its branches of Rhetoric and of Literature is duly recognized, and the work carefully and amply provided for by a full corps of college- and university-trained teachers. Throughout the course the utmost stress is placed on writing as training for systematic work, clear thinking, originality, and the habitual and easy use of good English. The aim of the work in Literature is to foster, through a study of masterpieces, a taste for the best that has been written, an admirable means of mental discipline, as well as of liberal culture. The study of English is closely correlated with that of other departments, including History and Languages, in order to give the student broader understanding and to make her school work more generally and permanently valuable. Personal conferences for guidance and for correction in theme work are required in all Rhetoric courses, as are memory work of selected passages and carefully prepared reports of supplementary reading in Literature.

Course I. Literature (once a week).—Study and Reading: Selections from American poetry, with special attention to Poe, Lowell, Bryant, Whittier; Scott's Lady of the Lake; Scott's Ivanhoe or Stevenson's Treasure Island; Franklin's Autobiography or Irving's Sketch Book.

Composition and Grammar (three times a week).—Review of Grammar. Special attention given to letter writing, narration, description, and paragraphing.

Freshman, four hours a week. One point credit.

Course II. Literature (twice a week).—Study and Reading: (1) Addison and Steele's Sir Roger de Coverley Papers; (2) Shakespeare's

Merchant of Venice; (3) Coleridge's Ancient Mariner or Macaulay's Lays of Ancient Rome; (4) Eliot's Silas Marner.

Composition and Grammar (twice a week).—Review of Grammar. Continued drill in narration and description; special study of the development of the paragraph.

Sophomore, four hours a week. One point credit.

Course III. Literature (twice a week).—Study: (1) Shakespeare's Macbeth; (2) Macaulay's Life of Johnson or Carlyle's Essay on Burns; (3) Tennyson's Idylls of the King or Palgrave's Golden Treasury, Books II and III; (4) Lamb's Essays of Elia.

Parallel Reading.—(1) As You Like It or Twelfth Night or Midsummer Night's Dream; (2) Arnold's Sohrab and Rustum and The Forsaken Merman or Goldsmith's Traveler and The Deserted Village; (3) Dickens' Tale of Two Cities or Hawthorne's House of the Seven Gables or Goldsmith's Vicar of Wakefield; (4) chief narratives of the Old Testament.

Composition (twice a week).—Study of narration, description, exposition, argument; special attention to development of the paragraph and to sentence structure; review of Grammar.

Junior, four hours a week. One point credit.

Course IV. Literature (two hours a week first and second quarters, three hours third and fourth quarters).—Study: (1) Chaucer's Prologue; (2) Shakespeare's Henry V; (3) Milton's minor poems; (4) Emerson's Essay on Manners; (5) Burke's Speech on Conciliation or Washington's Farewell Address and Webster's Bunker Hill Oration or Macaulay's Speeches on Copyright and Lincoln's Address at the Cooper Union.

Parallel Reading.—(1) Shakespeare's The Tempest or Hamlet or Richard III; (2) Tennyson's The Princess; (3) The Iliad (Books XI, XIII, XIV, XV, XVII, XXI may be omitted); (4) Thackeray's Henry Esmond or Jane Austen's Pride and Prejudice.

Rhetoric and Composition (two hours a week first and second quarters, one hour a week third and fourth quarters).—Continued study of narration, description, argument, exposition; emphasis laid on gathering and arranging material for long expositions; careful review of sentence structure and paragraph development.

Junior Middle, four hours a week. One point credit.

Course A. Advanced Course in Rhetoric and Composition.—Review of rhetoric and composition. Review of rhetorical principles. Daily and fortnightly themes, oral and written, with individual conferences. Narration; study and practice in the short story. Exposition; analysis of such essays as those of Arnold and Stevenson; critical papers.

Required of Senior Middle students. Two hours a week.

Course B. History and Development of English Literature.—A survey course in English Literature preliminary to any other college course in Literature.

Required of Senior Middle students. Three hours a week.

Course D. Nineteenth Century Poetry.—English Poetry from Wordsworth to Meredith with special emphasis on Wordsworth, Tennyson and Browning.

Prerequisite: Courses A and B. Three hours a week.

Course E. The English Drama.—Lectures and Library work on development of English drama; specimens from each period studied in class with special emphasis on Shakespeare. Selected modern plays studied as literary expressions of present-day problems.

Open to second year college students who have completed Courses A and B. Three hours a week.

Course M. Types of Modern Literature.—Study of literary expressions of modern life, such as the informal essay, the novel, the short story and poetry. Class discussions, lectures, and occasional themes. Open to college students who have had English III and IV. Not to be substituted for required English courses. Three hours a week.

BIBLICAL HISTORY AND LITERATURE

The following courses of study are calculated not only to reveal the importance of the Bible as history and its excellence as literature, but also to emphasize ethical and religious values and to discover underlying principles of thought and action applicable to the life of today.

Course I.—Elementary Bible History.

An elementary history of the Bible, intended to acquaint the student with leading Bible characters and events, together with the corresponding chronology and geography.

Open to Junior and Junior Middle students. Four hours a week; credit, one point.

Course II.—The Life of Jesus.

Study of the land in which Jesus lived, its people and customs, His work and character.

Sources: The gospel narratives, together with information furnished by modern scholarship concerning the history, thought, and customs of His time.

Open to Junior and Junior Middle students. Two hours a week. Half-point credit.

Course A.—Old Testament History and Literature.

The history of the Hebrews. Study of the religious, political, social and literary development of the Hebrews, including the early Biblical narratives, and the message of the prophets. A comprehensive and systematic course covering the entire Old Testament.

Open to College students. Three hours a week.

Course B.—The Life of Jesus, and the History of the Apostolic Church.

A comparative study of the gospels as sources of our knowledge of the life of Jesus; careful consideration of His teachings in their bearing on the social, political and religious conditions of His own and the present time; the history of the early church and the messages of the apostles.

Course covers the New Testament.

Open to College students. Two hours a week.

Course C.—The Influence of the Bible on History and Civilization.

A study of the development of the church from the time of the apostles to the present, giving the historical background of modern Christendom, together with the history of the English Bible.

Open to College students who have had Course A or Course B. Two hours a week.

HISTORY

The department of History endeavors not merely to make its courses count for mental discipline, but to secure a thorough understanding of society, a comprehension of the principles on which everyday affairs are conducted and a training in sympathetic judgment. The value of History as a means of interpreting economic and social expediency is stressed, and the practical worth of the subject is established by its intimate correlation with English, language, art, and current events. Throughout the course, emphasis is placed on historical geography, map drawing, notes, and reports of collateral readings.

Course I. Greek and Roman History.—A survey of ancient history and of later history to 800 A.D. Chief attention is given to the civilization of Greece and Rome, with reference to the permanent contributions these races have made to modern history.

About 500 pages of parallel reading are assigned from such sources as the Greek and Roman biographers, historians, and dramatists.

Open to Freshmen, Sophomore and Junior students. Required of College Preparatory students. Four hours a week. One point credit.

Course II. History of England.—The political, social, and religious elements in the growth of the English people. England's advance as a world power and her colonial development. Parallel reading.

Open to Sophomore and Junior students. Four hours a week. One point credit.

Course III. American History and Civics.—A rapid survey of the colonial period, with emphasis upon American ideals and institutions, with a more intensive study of the critical period, the founding of the national government, the Westward Expansion, and the problems and

movements of the nineteenth century. The forms and functions of government are studied, with emphasis upon the ideals and defects of today. American History first semester; Civics second semester.

Open to Junior Middle students, and, by special arrangement, to Juniors. Four hours a week. One point credit.

Course IV. Current Events.—An introductory study of present-day history through periodical literature. The aim is to keep the student informed on important military, political, economic, scientific, and religious affairs of the present, and to develop such intelligent interest as will make reading of this nature a fixed habit.

Open to all students who have had Course I or II. Two hours a week. Half point credit.

Course A. European History.—A course in European history from the beginning of the sixteenth century to the present. The first semester covers the period ending with 1814 and stresses the religious and political evolutions. The study of nineteenth century history during the second semester is designed as preparation for understanding of present day political and international problems.

Full parallel reading required.

Open to Senior Middle and Senior students. Three hours a week.

Course B. American History from 1789 to 1921.—First semester's study extending through the period of the Civil War, emphasizing the formation and later interpretation of our Constitution, also our territorial expansion with its economic, political and international results. The second semester, dealing with recent American history, is mainly devoted to a study of our economic problems since the Civil War and to tracing the expansion of the United States as a world power through the World War.

Open to Senior Middle and Senior students. Three hours a week.

HISTORY OF ART

The value of the work in this course is twofold. It is a part of the record of human development, and so a humanitarian and mental discipline subject, as is History proper. It is also a study of the laws underlying artistic effect, and as such has a distinct culture value. Both phases of the subject receive careful consideration. The work is done by means of illustrated lectures, printed outlines, reproductions, stereopticon slides, projectoscope, etc. Extensive reading and individual reports required.

The rise and development of architecture, sculpture, and painting from the earliest periods through the Renaissance will be studied, with emphasis on the Greek and the Renaissance periods.

Open to college students who have had History I or its equivalent. Three hours a week.

HISTORY AND APPRECIATION OF MUSIC

This course is one of Musical Appreciation upon a historical basis, dealing with the important epochs and styles in the evolution of Music and its relation to the kindred arts. It aims to enable the student—not necessarily a music pupil—to understand and enjoy the master works of the Classic, Romantic and Modern schools of musical composition through a knowledge of the aesthetic and psychological principles involved in their development. The practical and also highly cultural results accruing from this study are recognized by our leading institutions. The work is given by means of lectures, material from text, collateral reading, outlines and reports on assigned topics. Abundant illustrations are given by means of the Steinway Duo-Art Pianola and the Victrola, while the programs of visiting artists are also studied and analyzed. Text: Mason's Appreciation of Music.

Open to college students. No musical prerequisites. Three hours a week.

ECONOMICS AND SOCIOLOGY

The aim of the courses in this department is to stimulate the interest of young people in the world in which they are living and to help them understand it.

In studying the social sciences we consider conditions and principles that help us understand the problems that touch our everyday lives, both directly and indirectly.

ECONOMICS

Course A.—An introductory course designed to help the student understand the activities of society and individuals in "making a living."

Open to second-year College students. First semester. Four hours a week. Two hours' credit.

SOCIOLOGY

Course A.—A general course designed to help the student understand how society has come to be what it is today and what the forces at work are that will cause it to be different in future.

Open to second-year College students. Second semester. Four hours a week. Two hours' credit.

Course B.—Social problems of today, especially with reference to the United States. Such problems as those of the Family, the Growth

SOUTH ENTRANCE, MAIN BUILDING

RECREATION HALL, MAIN BUILDING

of Population, Immigration, the Negro Problem, Poverty, Industrial Organization as a Social Problem are considered.

Open to College students. First semester. Three hours a week. One and a half hours' credit.

Course C.—The American City. This course takes up the growth of American cities and the conditions of life and problems of cities of today. Such questions as Housing, Conditions and Problems, Health, Recreation, Problems of Government are considered. Comparisons are made with some of the most successful policies and interesting features of European and English cities.

Open to College students. Second semester. Three hours a week. One and a half hours' credit.

LATIN

The work of the first four years in this department is designed not only to give the student a thorough knowledge of forms and syntax and the ability to apply this knowledge in accurate reading of the texts assigned, but also to increase the student's vocabulary and insight into words and develop a feeling for the structure and thought of the language. Reference readings illustrate Roman life and Mythology. The courses of the last two years are intended to secure the ends of rapid and accurate reading, an acquaintance with the masterpieces of Roman Literature, and a correct appreciation of the place of Rome in the history of civilization.

Course I.—The Essentials of Latin. Regular first-year work.

Freshman. Five hours a week. One point credit.

Course II.—Cæsar: An equivalent of Books I to IV. Prose composition based on text. Grammar systematically studied in connection with prose.

Sophomore. Four hours a week. One point credit.

Course III.—Cicero: The Cataline Orations, the Manilian Law, Archias. Prose composition based on text and syntax throughout the year.

Junior. Four hours a week. One point credit.

Course IV.—Virgil: Books I to VI. Required reading is assigned in mythology; prose composition; review of Grammar.

Junior Middle. Four hours a week. One point credit.

Course A.—Cicero's De Senectute. Livy: Selections. Prose composition. Practice in reading at sight. Prosody.

Senior Middle. Three hours a week.

Course B.—Horace: Satires and Epistles; Juvenal; Plautus and Terence: Selected plays. Readings in Roman Literature.

Senior. Three hours a week.

FRENCH

The value of a good knowledge of French in studying literature and the necessity for it in foreign travel are appreciated, and such knowledge is provided for by the experienced native teachers in this department. Correct pronunciation is insisted upon, and facility in conversation is acquired by constant practice. To this end, French is the language of the classroom, and opportunities are given for its use in social conversation. The courses in French literature are extensive, and are made more practical by the use of dictation, sight reading, and lectures in French on the historical development of the language.

Course I.—Grammar: Verbs; Sym's French Reader; Mairet's La Petite Princesse. At least one hundred pages.

Open to Freshman, Sophomore, and Junior students. Four hours a week. One point credit.

Course II.—Grammar: Verbs; Dictation; Poetry Memorized; French Composition; the reading of about three hundred pages from Lavisse's Histoire de France; Gyp's Le Petit Bleu; Dupres' Drames et Comédies.

Open to Sophomore, Junior, and Junior Middle students. Four hours a week. One point credit.

Course III.—Grammar: Syntax; Verbs; French Composition; Dictation; Themes; the reading of about four hundred and fifty pages from Féval's La Fée des Grèves; Coppée's On rend l'Argent; Augier's Le Gendre de M. Poirier; Sicard's Easy French History.

Open to Junior and Junior Middle students. Four hours a week. One point credit.

Course A.—Grammar: Written and oral exercises founded on selected texts; dictation and conversation; rapid reading of about five hundred pages from Aldrich and Foster's French Reader; Schultz's La Neuvaine de Colette; Claretie's Pierrille; House's Three French Comedies.

Open to Senior Middle or Senior students who have not studied French. Four hours a week. One point college credit or two points preparatory.

Course B.—Grammar completed: Composition; themes based on texts read; rapid reading of from four to five hundred pages from Bazin's Les Oberlé; Sandeau's Mlle. de la Seiglière; Michelet's Histoire de France; Buffum's Contes Français; Bouvet's Composition and Syntax.

Open to students who have completed Course A or its equivalent. Three hours a week.

Course C.—Conversation: A course in conversational French with sufficient reading of good literature and composition to serve as a basis for progress in conversation.

Open to students who have completed or are taking Course B. Two hours a week.

Course D.—History of French Literature from the earliest times to the present day. Reading of authors representative of each period. Essays, conversation and discussion in French, based on class room work and reading.

Open to students who have completed Course III or B. Three hours a week.

GERMAN

The course in German is carefully graded and includes both prose and poetry. German is the language of the class-room; by memory work, abstracts, and reproductions, correct pronunciation is established and appreciation and knowledge of the literature increased. Parallel reading is required in Course B.

Course A.—Grammar: Prose composition; conversation and memorizing of poetry; reading of at least two hundred and fifty pages of German from such texts as: Hauff, Der Zwerg Nase; Storm, Immensee; Baumbach, Waldnovellen; Wildenbruch, Das Edle Blut; Hillern, Höher als die Kirche; easy plays by Benedix, Wilhelmi, or Fulda.

Open to College students who have not studied German. Four hours a week.

Course B.—Grammar: Prose composition; conversation, sight reading; themes based on text read; reading of about five hundred pages from such texts as: Schiller, Die Jungfrau von Orleans; Hauff, Tales; Heine, Die Harzreise; Jensen, Die Braune Erica; Klenze, Deutsche Gedichte; Scheffel, Ekkehart; Sudermann, Der Katzensteg.

Open to College students who have complted Course A or its equivalent. Three hours a week.

SPANISH

To meet the very general and rapidly growing demand for the language and the literature of Spain and of Spanish America as a part of school and college curricula, five courses in Spanish are offered.

Course I.—Introduction to Spanish as a spoken language; careful training in phonetics and pronunciation; connected reading—the basis of vocabulary and phrase building; conversation introduced gradually; grammar subordinated, but stressed sufficiently to insure correct usage. Text: Wilkins' First Spanish Book.

Open to Preparatory students. Four hours.

Course II.—Methods and purposes of Course I continued; Spanish, as far as practicable, the language of the class room; a more extended and systematic study of grammar; simple prose readings, with dictation and conversation based thereupon. Text: Hill and Ford's First Course in Spanish; Roessler and Remy's First Spanish Reader.

Open to Preparatory students who have completed Course I or its equivalent. Four hours.

Course A.—Elementary grammar and composition; memorizing of short passages; dictation; frequent exercises in conversation, and the use of Spanish as the language of the class room as early as practicable; the reading of about two hundred pages from such texts as: An approved reader, select short stories or short plays, Esrich, *Fortuna;* Carrión and Aza, *Zaragüeta;* Alarcón, *El Capitán Veneno;* Altamirano, *Le Navidad en las Montañas.*

Open to College students beginning Spanish. Four hours a week.

Course B.—Advanced grammar and composition; letter writing; memorizing; dictation; conversation; the reading of about four hundred pages, including parallel reading, from such texts as: Dorado, *España Pintoresca;* Frontaura, *Las Tiendas;* Asensi, *Victoria;* Selgas y Carrasco, *La Mariposa Blanca;* Valera, *El Pajaro Verde;* Valde's *José;* Galdós, *Marianela;* Ibáñez, *La Batalla dei Marne;* Marmol, *Amalia;* Isaacs, *Maria.*

Certain of these are read in class, others are assigned for parallel reading.

Open to College students who have completed Spanish A or its equivalent. Three hours a week.

Course C.—Advanced course, conducted in Spanish; Composition, including conversation and correspondence; the reading of about four hundred pages from such works as Moratin, *El Si de las Niñas;* Galdos, *Doña Perfecta;* Valera, *Pepita Jiménez* or *El Comendador Mendoza;* Espronceda, *El Estudiante de Salamanca;* Caballero, *Un Servillon yun Liberalito;* Calderon, *La Vida es Sueño;* Cervantes' *Don Quixote* (Selections).

Certain of these are read in class; others are assigned for parallel reading. Lectures will be given on the language and the literature. Reports will be required upon readings and lectures.

Open to College students who have completed Course B or its equivalent. Three hours a week.

MATHEMATICS

The work done in the department of Mathematics is closely correlated with business and the physical sciences. It is the aim also to develop in students the power and habit of concentration, of clear, consecutive independent thinking, and of precise expression. These aims largely determine the courses offered and the method of their presentation. A

constant effort is made to render the elective courses so valuable that they will be attractive to the average student.

Course I.—Elementary Algebra. Algebra is approached as generalized arithmetic. Much time is spent on introductory ideas. The following topics are treated: Positive and Negative Numbers, Fundamental Operations, Equations (with applications in Practical Problems), Factoring and Fractions.

Freshman. Four hours a week. One point credit.

Course II.—Algebra. The following topics are treated: Ratio and Proportion, Graphical Representation, Linear Systems, Elementary Treatment of Roots, Radicals and Exponents, Simple Quadratic Equations, Synthetic Division, Graphical Methods, Progressions, Logarithms, Variation, Binomial Theorem for Positive Integral Exponents, Problems from Arithmetic, Geometry and the physical sciences treated algebraically.

Open to Preparatory students who have completed Course I. Four hours a week. One point credit.

Course III.—Plane Geometry. The step from the simple geometric discussions in Arithmetic and Algebra to rigorously logical Demonstrative Geometry is not attempted hastily. In the beginning the heuristic method predominates. An introductory course covers the first four weeks. Algebra is used to supplement the Geometry. Many original exercises are solved.

Open to Juniors who have completed Elementary Algebra through simple quadratic equations. Four hours a week. One point credit.

Course IV.—(a) First Semester. *Solid Geometry.* Lines and Planes, Polyhedrons, Cylinders, Cones, and Spheres are treated. Easily constructed models are used in the introductory work. Frequent references to Plane Geometry are made.

(b) Second Semester. *Commercial Arithmetic.*

Open to Junior Middle or College students in Secretarial Department. Four hours a week. One point credit.

Course A.—(1) *College Algebra.* A brief review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to college students who have completed the Algebra of Course IV. Three hours a week. First semester.

(2) *Plane Trigonometry.* The work consists of Trigonometric Functions and Formulæ, Theory and Use of Tables, Solution of Right and Oblique Triangles (with applications to Problems of Physics and Surveying), Inverse Functions, Trigonometric Equations. The data for several surveying problems is obtained in the field with the transit, tape, etc.

Three hours a week. Second Semester.

Course B.—(1) *Analytic Geometry.* Graphical Representation of Points and Curves in a Plane, Determination of the Properties and

Relations of Plane Curves by a study of their Equations and Graphs. The Straight Line and the Conic Sections are fully investigated. The course includes an introduction to Analytic Geometry of three dimensions. Three hours a week. First Semester.

(2) Second Semester. Introduction to *Differential and Integral Calculus*. Differentiation and Integration of Functions, with the usual Geometric and Mechanical Applications.

Prerequisite to (1) and (2), Course A. Three hours a week. Second Semester.

SCIENCE

In solving the problems of everyday life, a knowledge of the fundamental ideas of Chemistry, Physics, and the Biological Sciences is absolutely essential. In offering these courses here, the aim is to develop the powers of accurate observation by aiding the student to gain first-hand information, to acquaint the student with modern scientific methods and their relation to daily living, and to lay the foundation for further work in these subjects.

Chemistry

Course I.—Elementary Chemistry. Course for beginning students, including a study of the common elements and their important compounds.

Open to Junior and Junior Middle students. Laboratory and Recitation, six hours a week. One point credit.

Course A.—General Chemistry. In this course it is intended to give the student careful instruction in the important principles of chemistry. All of the non-metallic and the most important of the metallic elements are studied. The intention is to train the student in accurate scientific thinking; to arouse in her an appreciation of the laws of nature; and to set forth some of the practical applications of the science of chemistry to the many problems of life.

Open to college students. Lectures, three hours; laboratory, four hours; credit, four hours.

Course B.—Organic Chemistry. This is a course in the principles of chemistry as applied to organic substances. The more important compounds of each type are studied, and the attention of the student is constantly called to the application of organic chemistry to the everyday affairs of life.

Prerequisite: Course A. Lectures, three hours; laboratory, four hours; credit, four hours.

Course C. Qualitative Analysis.—A systematic course in Qualitative Analysis; identification of the more common elements and acid radicals.

Prerequisite: Course A or its equivalent. Lecture and Laboratory, seven hours a week. Four hours credit.

Physiography

Course I.—An elementary course which reviews the general features of the earth's surface and the natural forces which govern its formation.

Open to Freshmen and Sophomore students. Second semester. Four hours a week. Recitation and field work. One-half unit credit.

Biology

Course I.—An elementary course in the study of plants and animals. The main groups and their economic value to man are studied.

Open to Junior and Junior Middle students. Two recitations, and two two-hour laboratory and field work periods. Credit, one unit.

Course A.—Plant and animal life; the cell as the structural unit of life; bacteria, yeasts, moulds and other micro-organisms and their relation to disease; important structures of plants and animals as a foundation for the study of functions, environment and classification.

Open to college students. Lecture and recitation, three hours; field and laboratory, four hours; credit four hours.

Physiology

Course I.—An introductory course in the study of the human body dealing with the general structure and with the principles which govern hygienic living. Attention will be given to school hygiene.

Open to Freshmen and Sophomore students. First semester. Four hours a week. Recitation and demonstration. One-half unit credit.

Course A.—The course deals with the structure of the human body, the laws according to which the body lives, how a violation of these laws may be avoided, the maintenance of the health of the community as well as that of the individual.

Open to college students. Recitation and Laboratory, three hours a week. Credit two hours.

PSYCHOLOGY AND CHILD STUDY

Course A.—An introductory course in Psychology, giving a general survey of the fundamental facts and laws of mind, with applications and simple illustrative experiments, followed by an introductory course in the study of childhood, with practical applications.

Open to Seniors and certain other mature students by special permission. Three hours a week.

ADMISSION TO LITERARY COURSES

Students who have completed the usual grammar-school grades may be admitted without examination to the Freshman Class. Those who present credentials from approved College Preparatory Schools, High Schools, or Colleges may be admitted without examination, on probation, to the classes for which their former work seems to have prepared them.

POINTS AND HOURS

Definition.—Preparatory credit is measured in *points* and college credit in *hours.*

A *point* is equivalent to a Carnegie unit and represents four recitation periods of one hour each, or five periods of forty-five minutes each, per week for a year, in a subject ordinarily taught in standard high schools, each recitation requiring preparation. Similarly one-half point represents approximately two hours of recitation per week for a year or four hours per week for one semester.

An *hour* represents one hour of recitation or lecture per week for a year, or two hours per week for one semester in a college course.

For preparatory or college credit two or more hours of laboratory work correspond to one hour of lecture or recitation, depending upon the nature of the laboratory work.

In Music, two lessons a week for a year, one and one-half hours' daily practice, and two recitations per week in a musical science, merit one *point* or three *hours,* according to the recommendation of the teacher. In Art, eight hours of supervised studio work per week merit one *point* or three *hours,* according to the recommendation of the teacher. In Expression, four hours of prepared class work and other collateral and assembly work merit one *point* or three *hours,* according to the course taken.

Number Recommended.—The number of points recommended as a year's work for the average preparatory stu-

dent is four; the minimum allowed is three, and the maximum five. For the average college student the equivalent of fifteen hours is recommended.

Language.—A single preparatory year in a foreign language is given no credit on the language requirements unless it is followed by a second year of work in the same language.

Special Subjects.—Not more than a total of three points and nine hours may be counted toward a diploma for work in the Departments of Music, Art, Expression and Home Economics. Credit is not allowed for such work completed below third year high school. Work in Music, Art and Expression, completed elsewhere, will be credited toward a certificate or diploma in these special departments; but such work will not be credited in an academic course.

Excess Preparatory Credits.—College credit will not be allowed for a high school course in excess of those required for college entrance, unless sufficient supplementary work is done in Ward-Belmont to make it equal to the corresponding College Course.

Residence Requirement.—For a Ward-Belmont certificate at least one full year's work—four points or fifteen hours—must be completed in Ward-Belmont. An applicant for a diploma must devote at least a year and a half to successful study in Ward-Belmont. In the case of a student who has done college work elsewhere, official testimonials as to such work and a catalogue of the college, with the work done fully designated, must be furnished to the Dean. The credit due, in no case more than fifteen hours, will then be determined.

COURSES LEADING TO THE WARD-BELMONT CLASSICAL AND THE WARD-BELMONT GENERAL DIPLOMAS

PREPARATORY

FRESHMAN

CLASSICAL	GENERAL
Required:	Required:
English I	English I
Latin I	Mathematics I
Mathematics I	Two points elective
History I	Electives:
	History I
	General Science.
	Foreign Language

SOPHOMORE

CLASSICAL

Required:
- English II
- Mathematics II
- Latin II
- One point elective

Electives:
- History II
- French I
- German I

GENERAL

Required:
- English II
- Mathematics II
- Two points elective

Electives:
- History I or II
- Latin
- French
- Spanish
- General Science

JUNIOR

CLASSICAL

Required:
- English III
- Mathematics III
- Latin III
- One point elective

Electives:
- History II
- French
- German
- Chemistry I

GENERAL

Required:
- English III
- Mathematics III
- Two points elective

Electives:
- Bible I or II
- History I, II, or IV
- Latin
- French
- Spanish I or II
- Chemistry I
- Music, Art, Expression, Home Economics or Secretarial Work.

JUNIOR MIDDLE

CLASSICAL

Required:
- English IV
- Mathematics IV
- Latin IV
- Electives to fulfill College Entrance Requirements

Electives:
- History III
- French II or III
- German II
- Chemistry I

GENERAL

Required:
- English IV
- Electives to fulfill Colleg Entrance Requirements

Electives:
- Bible I or II
- History III or IV
- Latin II, III or IV
- French II or III
- Spanish II
- Mathematics IV
- Chemistry I
- Music, Art, Expression, Home Economics or Secretarial Work.

Senior Middle—(First Year)

CLASSICAL

Required:
- English A and B
- Latin A
- Mathematics A
- Four hours elective

Electives:
- History A or B
- French A, B, or D
- German A or B
- Biology A
- Chemistry A

GENERAL

Required:
- English A and B
- Electives to aggregate fifteen hours

Electives:
- Bible A, B, or C
- English M
- History A or B
- Mathematics A
- Latin A
- French A, B, C, or D
- German A or B
- Spanish A, B, or C
- History of Art
- History of Music
- Biology A
- Chemistry A or B
- Physiology A
- Sociology B or C
- Music, Art, Expression, Home Economics, Secretarial Work, or Normal Work in Physical Education.

Senior—(Second Year)

CLASSICAL

Required:
- English D
- Latin, or French, or German (unless graduation requirements have been met.)
- Biology A, or Chemistry A or B (unless taken in Senior Middle year)
- History A or B (unless taken in Senior Middle year)
- Electives to aggregate fifteen hours

Electives:
- English E
- History A or B
- Mathematics B
- Latin B
- French A, B, or C
- German A or B
- Psychology
- Economics A
- Sociology A
- Biology A
- Chemistry A, B, or C

GENERAL

Required:
- Latin, or French, or German or Spanish (unless graduation requirements have been met)
- Electives to aggregate fifteen hours

Electives:
- Bible A, B, or C
- English D, E, or M
- History A or B
- Mathematics A or B
- Latin A or B
- French A, B, C or D
- German A or B
- Spanish A, B, or C
- Chemistry A, B, or C
- Biology A
- Physiology A
- History of Art
- History of Music
- Economics A
- Sociology A, B, or C
- Psychology A
- Music, Art, Expression, Home Economics, Secretarial Work, or Normal Work in Physical Education.

CLASSIFICATION

The work completed at the beginning of a school year determines the class to which a student belongs. Four completed points, as found in either of the two courses outlined, give Sophomore classification; eight such points, Junior; and twelve, Junior Middle. If a student lacks not more than one of the required number of points, she will be given conditional classification.

For Senior Middle or college standing, fifteen completed points in one of the courses outlined are necessary. Of these fifteen points, at least three must be for English (usual college entrance requirements), one for Algebra, one for Plane Geometry, two for a Foreign Language, and one for either a History or a Science. Completion of a regular course of a standard four-year high school will ordinarily meet these conditions. Conditioned college standing will be allowed on fourteen of the above points.

For entrance to the Senior Class, the attainment of a Ward-Belmont Diploma at the end of the school year must be possible.

SUMMARY OF REQUIREMENTS FOR ACADEMIC DIPLOMAS AND CERTIFICATES

Classical Diploma

Fifteen Preparatory Points and Thirty College Hours

Completion of the Classical Course outlined above, including English A, B, and D, Latin A, Mathematics A, two points or three hours of French or German, three hours of College History and four hours of College Science.

General Diploma

Fifteen Preparatory Points and Thirty College Hours

Completion of the General Course outlined above, including English A and B; four years of Foreign Language; Mathematics III; four hours of College Science or three hours of College History.

High-School Certificate

The High-School Certificate is awarded to students who have completed fifteen preparatory points in the Classical or General Course—that is, the work through the Junior Middle year—and who have met the following requirements: Three or four points English (to include Course IV); two points Foreign Language; one point History or Science; two points Mathematics (to include Course III). Not more than three points will be allowed for work in such subjects as Music, Art, Expression, Home Economics, Stenography, Typewriting.

II. SCHOOL OF EXPRESSION

This department offers to the special and general student an opportunity for thorough and scientific training in Expression. Its aims are: To help the student to "find herself" and to realize her powers and possibilities; to give such training as will develop her individuality; to train the voice and body to act in coördination with the mind; to teach the student how to think sanely and strongly, how to read intelligibly and effectively; to teach her to represent a character without effort; to prepare young women for effective work as readers and teachers of Expression.

A weekly class lesson in Public Speaking is offered to all boarding students without extra charge.

The work of this department is arranged below to cover four years. The Special Certificate in the School of Expression is awarded to those who complete satisfactorily the first two years of the prescribed course, and the Diploma is awarded to those who complete satisfactorily the first three years of the course.

Expression C is designed for students interested in advanced creative and interpretative work, methods of teaching, platform art, and pageantry. Diploma pupils will be given advantage of as much of this training as their time and advancement will allow.

First Year

Expression I, English IV, and sufficient electives to aggregate fifteen points of High School work.

Second Year

Expression A, English B or M, and electives chosen from those offered in the Senior Middle Year of the General Academic Course to aggregate fifteen hours. As one of these electives Education A is strongly advised.

Third Year

Expression B, English D, E, or F, and electives chosen from those offered in the Senior Year of the General Academic Course to aggregate fifteen hours. As one of these electives Education B is recommended.

DESCRIPTION OF COURSES

Expression I.—First-Year Work.—(a) *Principles of Training:* Qualities of voice; reading with reference to good use of the voice and direct expression of the thought; voice and pantomimic problems; harmonic gymnastics; poise and bearing; exercise for freedom of the body from constriction.

(b) *Creative Expression:* Extemporaneous speaking; recitals to develop personality; dramatic rehearsals in farce to develop freedom in thinking; beginnings of literature (story-telling); informal recitals.

Open to students above the Sophomore Class.

Expression A.—1. *Principles of Training:* Quality of voice; responsiveness, ease, purity, and mellowness; oral English; pantomimic problems; dramatic rehearsal and criticism; harmonic gymnastics; dramatic thinking (Shakespeare); Browning and the monologue.

2. *Creative Work:* Dramatic interpretation and training in the imagination; story-telling; literary interpretation; platform art; dramatic rehearsal (comedy); pantomime in problems and readings.

Open to college students.

Expression B.—1. *Principles of Training:* Voice training; resonance; use of voice in conversation and narration; visible speech and articulation; dramatic rehearsals (comedy); development of imagination; rise of the drama; epochs of literature.

2. *Creative Work:* Impersonations in Browning's monologue and original arrangements from modern literature or drama; vocal interpretation of the Bible; drill on methods; pantomimic problems and rehearsals; modern drama; public presentations of original arrangements.

3. *Public Speaking:* Training in three-minute speeches on topics of interest.

Open to college students who have completed Expression A.

Expression C.—1. *Interpretative Expression:* Primary forms of literature, fables, folk stories, allegories, lyrics, old ballads, conversation, and story-telling. One hour a week.

2. *Creative Expression:* Interpretation of forms of poetry or of modern drama. This course is similar in design to Expression C.-1, and is opened to students of the same maturity. One hour a week.

3. *Creative Expression:* A study of dramatic thinking; the forms of the drama; dramatic rehearsals from the sixteenth, eighteenth, nineteenth centuries, and modern plays; impersonations or platform interpretation and a study of the monologue. One hour a week.

4. *Voice Training:* Harmonic gymnastics; practical problems for voice, body, and imagination. This course is designed for public school teachers or for those purposing to become such, for those actively engaged in club work, or in any position where public speaking is a necessity. One hour a week.

5. *Pageantry:* Community festivals; correlation with history, music, art, folk dancing, and domestic art; the development of allegorical and historical pageantry. One hour a week.

III. SCHOOL OF ART

The creative power, which, in a greater or less degree, is the possession of every human soul, should be recognized and cultivated, and that appreciation developed which is the beginning of all growth of Art. The study of Art involves the training of the eye, mind, and hand, and that exercise

of both skill and judgment which makes for power in an individual and creates efficiency, no matter what the calling may be. Thus understood, the study of Art should have a place in every liberal education. The Ward-Belmont studios are in the new Administration and Academic Building, and embrace five large rooms with excellent light. Students of college advancement, specializing in Art, are seriously advised to elect History and Appreciation of Art as one of their literary subjects. In every branch of the School of Art the object is to make the pupil proficient and to give her a foundation upon which she can build. The methods of instruction are varied, and are such as have been found to be the most efficient in developing the possibilities of each student, and in giving her the means of artistic self-expression. The student is taught to use and develop her innate ability; she is taught to recognize ideas and to evolve them, to see facts, and to express them according to principles as well as to feelings. Stress is laid on the fact that intellect is more essential than sentiment in art expression.

I. Costume Design.—The work in Costume Design is planned to give the student a knowledge of the application of the principles of design to clothes. Every woman not only wishes to be but should be appropriately dressed. If she thoroughly understands line, color, and value, she will be able to use what she has to the best advantage. The work in this course is in two parts: (1) the designing of clothes and (2) the preparation of these designs for reproduction in magazines.

II. Interior Decoration.—The work in interior decoration is designed to meet the needs of those who wish to plan their houses conveniently, decorate them with suitable colors, and select and arrange the furniture artistically and usefully. The principles of mechanical drawing, the theory of color, and periods in furnishing are studied. The pupils work out various problems in the arrangement and decoration of rooms.

III. Poster Advertising.—One of the most useful branches of modern art is that of Poster Advertising. It embodies not only some knowledge of psychology but also thorough familiarity with design and color. Poster Advertising is closely related to other forms of art expression. At present posters are a widely used medium of communication between the government and the people; at all times poster advertising is essential to business. The student is taught to weigh the value of various ideas and to express the chosen idea in an effective and pleasing manner.

IV. Outdoor Sketching.—The campus offers ample opportunities for outdoor sketching. Application is made of the principles of composition, values, perspective, and color.

V. Textile Designs.—There is an ever-increasing demand in America for good textile designs, and the making of these designs is not only an interesting but a very profitable side of art work. The course includes a study of the various kinds of repeats and their application to silk, cotton, and woolen fabrics.

VI. Life Drawing.—The costumed model is used in the life drawing class. After becoming familiar with their materials, students are encouraged to begin work in this most interesting branch of Representative Art. The models are posed to help the pupils in the study of both composition and illustrations.

IV. SCHOOL OF MUSIC

The Ward-Belmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, Literature, and the Modern Languages. The "mere musician," the talented player or singer who lacks general education, will be tomorrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is now probably the largest and most expensively maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. Pianoforte, Voice, Violin and other stringed instruments; Pipe Organ, Theory, Harmony, Composition, the History and Appreciation of Music, Interpretation, Ear Training, Sight Reading and Chorus, Ensemble and Orchestral Work, Repertoire and Memorizing, and Faculty, Student and

PEMBROKE HALL (COLLEGE DORMITORY)

HERON HALL (HIGH SCHOOL DORMITORY)

Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments, but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city. Certificates and diplomas are conferred for finished work in this School.

Eighty new pianos, including eight Steinway Grands and a Steinway Duo-Art Pianola, have been purchased within the last few years.

Boarding students specializing in Music, Art, Expression, or Home Economics are required to take at least one literary course.

Theory is required of all music students in the boarding department who have not previously completed the equivalent of Theory I. Credit for Theory I, if taken elsewhere, will be granted only on the basis of an examination. Those who have such credit will be assigned one of the following: Theory II, Harmony, Counterpoint, History and Appreciation of Music, Ear Training.

CURRICULUM OF THE SCHOOL OF MUSIC

Certificates and Diplomas

Beginning with 1921-22 no one may apply for a certificate or diploma who has not completed the equivalent of fifteen high school points.

Pupils desiring to become candidates for Certificates and Diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for Certificates and Diplomas. The candidates must in February stand an examination before the music directors on one-half the technic required and one-half the unmemorized repertoire. An examination of the remaining half of the requirements must be taken between May 1 and 15.

Candidates for Certificates and Diplomas must appear in public recital at least three times during the session.

COURSE OF STUDY FOR CERTIFICATE IN PIANO

Technic.—Major Scales played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, four notes to M. M. 100).

3. Scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor and Diminished Triads, Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major and Minor Triads; Dominant and Diminished Seventh Chords.

6 Double Thirds: Major Scales (each hand alone).

7. Octaves: Diatonic and Chromatic Scales; all Tonic Triads.

Piano Compositions.—Four complete Sonatas; fifteen Cramer studies; twelve Bach inventions, at least four of them three-part; twelve Czerny studies; eight Chopin preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words"; four modern or semi-classical pieces.

Harmony.—A candidate for the certificate must be thoroughly familiar with the major and minor modes (harmonic and melodic); intervals; the construction of triads and seventh chords, their inversions and thorough bass figures. The candidate must be able to recognize, by sound, fundamental position of triads and dominant sevenths, and to transpose any succession of triads (not containing a modulation).

History of Music.—The candidate for the certificate must have had one year of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training and Solfeggio.—The candidate for certificate must have had one year in Ear Training and Solfeggio.

Sight Reading.—The candidate for the certificate must be able to play at sight: hymns; either part of a moderately difficult duet (Kuhlau or Diabelli Sonatinas, for instance); accompaniments for moderately difficult songs or violin solos.

Piano Certificate Examination

1. *Technic* as stated in paragraphs 1-7, above.

2. *Unmemorized Repertoire.*—One complete Sonata; one movement of a Sonata, to have been prepared without any assistance; two polyphonic pieces, one of them a three-part invention; one Cramer study; one Chopin prelude; one selection from Schumann; one Czerny study; one of Mendelssohn's "Songs Without Words."

3. *Memorized Repertoire.*—One movement of a Sonata; one Bach invention; four modern or semi-classical pieces.

4. *Sight Reading.*—Hymns; Clementi and Diabelli Sonatinas; an easy accompaniment for a song.

COURSE OF STUDY FOR CERTIFICATE IN VOICE

Technic.—Major and Minor Scales; Major and Minor Arpeggios; scales, crescendo and diminuendo; crescendo and diminuendo on single tones; illustrations of legato and staccato singing; scales in triplets.

Vocal Compositions.—Studies from Vaccai, Sieber, Behnke, Salvatore Marchesi, Concone, Lamperti; two operas, two oratorios, ten songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections. The intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Reading.—The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

The requirements for Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

The candidate must have attended the chorus rehearsals for at least one year.

Voice Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Repertoire.*—Two studies from Vaccai, two from Salvatore Marchesi, two from Concone. Two songs, one selection from an opera and one from an oratorio.

3. *Memorized Repertoire.*—One selection from an opera and one from an oratorio; eight songs.

COURSE OF STUDY FOR CERTIFICATE IN VIOLIN

Technic.—1. Major Scales, two and three, and Minor Scales, two octaves (minimum speed, four notes to M.M. 100).

2. Scales illustrative of legato, spiccato, martele, staccato, and long-held tones, crescendo and decrescendo.

3. Arpeggios: Grand, two and three octaves; various rhythms and bowings.

4. Schradieck violin technic. Sevcik Bowing Studies, Op. 2, Vol. II.

Violin Compositions.—Six solos (embracing the seven positions), one of which must be a principal movement (first or last) of a Concerto by Rode, Kreutzer, Viotti, de Beriot, or another of equal standard; one complete Sonata by Nardini, Tartini, or other classic composer; four other standard classical pieces or movements from Sonatas

or Concertos; ten smaller concert pieces; and selections from Studies by Mazas, Kayser, Kreutzer, and Fiorillo.

Sight Reading.—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The candidate must have studied Mazas, Op. 36, Vols. I and II, Dont (preparatory to Kreutzer), and Kreutzer Studies.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the third grade in Piano.

Violin Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Repertoire.*—One complete Sonata by Nardini, Tartini, or other classic composers; one movement of a Sonata, to have been prepared without any assistance; two other standard pieces or movements from Concertos; one Kreutzer Study; one Fiorillo Etude; three smaller pieces of concert grade.

3. *Memorized Repertoire.*—One movement of a Sonata; one principal movement of a Concerto; four modern or semi-classical pieces.

4. *Sight Reading.*—Easy duets of Pleyel, Viotti, etc.

COURSE OF STUDY FOR CERTIFICATE IN PIPE ORGAN

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of Scales and Arpeggios is adapted to the organ and that the minimum speed for special technic is considerably lowered.

Organ Compositions.—Eight shorter preludes and fugues of Bach; two sonatas of either Mendelssohn, Guilmant, Merkel, Rheinberger or a modern composer; six selections from Eddy's Church and Concert Organist; ten standard compositions, five of which must be by modern English, French and American composers.

Harmony.—A candidate for the certificate must be thoroughly familiar with the Major and Minor Modes (harmonic and melodic); Intervals; the construction of Triads and Seventh Chords and their inversions; and must be able to harmonize figured basses or given melodies, both in writing and at the keyboard; to modulate between related keys; to recognize, by sound, fundamental positions of Triads and Dominant Sevenths and to transpose any succession of Triads and Dominant Sevenths (not containing distant modulations).

Sight Reading.—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registering them suitably for congregational singing; moderately difficult accompaniments for anthems and solos; short trios for two manuals and pedals; a quartette in vocal score, four staves in G and F clefs. The candi-

date must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in History of Music and Ear Training are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had at least one half year's experience in Church or Chapel service playing.

Pipe Organ Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Repertoire.*—Two preludes and fugues of Bach; one complete Sonata; one movement of a Sonata, to be prepared without assistance or instruction; three standard compositions.

3. *Memorized Repertoire.*—One standard composition.

4. *Sight Reading.*—As stated above.

COURSE OF STUDY FOR GRADUATION IN PIANO

Technic.—Major and Minor Scales, with both hands in parallel motion through 4 octaves (speed, 4 notes to M.M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M.M. 132).

2. Diatonic and Chromatic Scales in velocity and varied rhythm; also scales illustrative of the legato, staccato, and portamento touch.

3. Chords: Major, Minor and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords; all with added octaves.

4. Arpeggios on Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords; in all positions.

5. Double Thirds and Sixths; Major and Minor Scales (each hand alone); Chromatic Minor Thirds.

6. Octaves: Diatonic and Chromatic Scales; Arpeggios of Major and Minor Triads and Chords of the Seventh.

Piano Compositions.—Two complete sonatas, one to be prepared without assistance; one complete concerto; four preludes and fugues from "The Well-Tempered Clavichord"; at least half a Bach partita or suite; eight selections from Chopin; six selections from Schumann; twelve selections from Czerny, Op. 740, or Clementi's "Gradus ad Parnassum"; eight selections from Moscheles; three selections from Liszt; six selections from modern or semi-classical composers.

Harmony.—The candidate for graduation must be able to recognize at sight and to name all kinds of Triads, all kinds of Chords of Sevenths, Chords of Ninths, and augmented Chords in compositions; to recognize by sound all kinds of Triads and their inversions, the Dominant Seventh and its inversions; to harmonize any melody not containing distant modulations by means of Triads and Dominant Sevenths; to transpose any hymn or any ordinary composition not containing distant modulations.

History of Music.—The candidate for graduation must have had two years of History of Music, and must have acquired a musical

vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training.—The candidate for graduation must have had two years in Ear Training.

Sight Reading.—The candidate for graduation must be able to play at sight most of Mozart's Sonatas and the easier ones of Haydn.

Piano Diploma Examination

1. *Technic.*—All as stated in paragraphs 1-6 above.

2. *Unmemorized Repertoire.*—One complete Sonata; one Bach fugue or a difficult movement of a suite; one selection from Chopin; one selection from Schumann; one selection from Czerny or Gradus; one selection from Moscheles; one selection from Liszt; one selection from a modern or semi-classical composer.

3. *Memorized Repertoire.*—One principal movement of a Concerto and one complete Sonata; one prelude and fugue or two difficult movements of a Suite or of a Partita; one selection from Chopin; one selection from Schumann; six selections from modern or semi-classical composers.

COURSE OF STUDY FOR GRADUATION IN VOICE

Technic.—Major and Minor Scales; Major and Minor arpeggios at a greater speed than required for certificate; double octaves with a semi-tone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

Vocal compositions, Studies from Mathilde Marchesi, Panofka, Lamperti. "100 Vocalises for All Voices, Selected from Famous Composers," by Eduardo Marzo; two operas, two oratorios besides those studied for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections, the intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Reading.—The candidate must be able to sing at sight any part of a hymn, any song not containing distant modulations, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

The candidate must have attended the chorus rehearsals for two years.

Voice Diploma Examination

1. All *Technic* as stated above.

2. *Unmemorized Repertoire.*—One study from Mathilde Marchesi, one from Lamperti, one from Panofka and one selection from "100

Vocalises," one selection from an opera and one from an oratorio, one aria prepared without assistance, four songs.

3. *Memorized Repertoire.*—One selection from an opera and one from an oratorio; ten songs.

COURSE OF STUDY FOR GRADUATION IN VIOLIN

Technic.—1. Major Scales, two and three octaves, and Minor Scales, two octaves (minimum speed, four notes to M.M. 120); Minor Scales also in three octaves, not necessarily so fast.

2. Scales illustrative of legato, spiccato, martele, and long-held tones, crescendo and decrescendo.

3. Major Scales in varied rhythms and bowings.

4. Scales, one octave, in Thirds, Sixths, and Octaves.

5. Arpeggios: Grand, two and three octaves; various bowings.

6. Arpeggios on Dominant and Diminished Seventh Chords, two octaves.

7. Sevcik bowing and technical studies.

Violin Compositions.—Two complete Sonatas by Handel, Viotti, Nardini, etc., one to be prepared without assistance; one complete Concerto by Wieniawski, Vieuxtemps, etc; one complete Bach Sonata; five large concert numbers; at least ten smaller concert pieces, representing the classical, semi-classical, and romantic schools.

The candidate must have studied Kreutzer, Fiorillo, Rode, De Beriot, together with complementary technic mentioned above.

Sight Reading.—The candidate must be able to play at sight Sonatas by Haydn and Mozart, the less difficult Sonatas by Beethoven, and other violin music of similar grade.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least one session, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

Violin Diploma Examinations

1. All *Technic* as stated above.

2. *Unmemorized Repertoire.*—One complete Sonata, studied with a teacher; one complete Sonata, studied without assistance; one Bach Sonata; five concert selections by classical and modern composers; selection from studies of Kreutzer, Fiorillo, Rode, and De Beriot.

3. *Memorized Repertoire.*—One principal movement of a Bach Sonata; one principal movement of a standard Concerto, by Wieniawski, Vieuxtemps, Bruch, etc.; ten concert pieces, representing classical, semi-classical, and modern schools.

4. *Sight Reading.*—The candidate must be able to play at sight a movement from a Sonata, or duets by Mazas, Viotti, Spohr, etc.

COURSE OF STUDY FOR GRADUATION IN PIPE ORGAN

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of Scales and Arpeggios is adapted to the organ. The minimum speed for pedal technic (Scales and Arpeggios) is considerably lowered.

Organ Compositions.—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilmant, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern English, French and American composers.

Harmony.—The candidate for graduation must be thoroughly familiar with all kinds of chords; be able to harmonize any figured bass or any given melody; to modulate between any given keys in various ways; to improvise preludes and interludes freely or upon a given theme; to transpose any hymn or any ordinary composition not containing distant modulations; to recognize by sound all kinds of Triads and their inversions and the Dominant Seventh and its inversions.

Sight Reading.—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals; short selections of vocal score in four staves in C, G and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in History of Music and Ear Training are the same as in Piano.

Pipe Organ Diploma Examination

1. *Technic* as stated above.

2. *Unmemorized Repertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.

3. *Memorized Repertoire.*—Two standard compositions.

4. *Sight Reading* as stated above.

DESCRIPTION OF THEORETICAL AND HISTORICAL COURSES

THEORY (MUSICAL ESSENTIALS)

Course I.—In order to provide fitting instruction in the first essentials of music for beginners, or pupils who have pursued musical instruction but for a short time, a special theory class is organized in which the necessary rudimentary knowledge may be acquired. The pupil is taught the rudiments of music by keyboard and blackboard work, which supplements the music lesson and greatly aids and stimulates progress. A thorough knowledge of the material covered will be found of invaluable aid in many practical ways—stimulating the pupil's progress and furnishing a musical foundation, without which advancement in the acquiring of a musical education is impossible. Training is given in Notation, Signs, Scale Formation, Keys, Meter, Rhythm, Intervals, Terms, etc., the aim being to familiarize the pupil

with the essentials of musical knowledge. Text: Tapper's First Year Theory.

Two half hour periods per week.

Course II.—This course is a continuation of the first course in elementary theory. It is open, however, to more mature music students who have had no previous theory work. The work consists of material from text, music writing, dictation, ear training. The subjects include Notation, Symbols, Meter, Scales, Keys, Intervals, Chords, Terms, Elements of Form, Embellishments, Abbreviations, the orchestral instruments, etc. Text: Marvott's Essentials of Music.

Two half hour periods per week.

EAR TRAINING AND SOLFEGGIO

Discriminative hearing is indispensable to a musical education, and must precede or accompany all lines of music study. The aim of this course is to teach the pupil to think in tones and to so train the ear and the musical feeling that one may learn to sing, name, write, and play what is heard; and to recognize and appreciate not only the melodic effects of music, but the harmonic and rhythmic also. No other branch of music study will be found so helpful in the acquiring of proficiency in reading and hearing music as that of ear training. Sight singing accompanies the work throughout the year. Beginning with simple intervals and phrases, the solfeggio work progresses by easy stages until difficult passages can be read with fluency.

Course I.—Rudiments. Notations. Recognition by ear of the diatonic intervals of the Major and Minor scale. Solfeggio exercises in simple notation and rhythms; dictation exercises; simple meters and rhythmic units; melodies in Major and Minor chromatic intervals; Major and Minor Triads; simple modulation; exercises and songs in one and two parts.

Two half hour periods per week.

Course II.—Review of intervals. Recognition by ear of Major and Minor Triads and their inversions; dominant and diminished Seventh Chords; dictation exercises; melodies involving chromatics and modulations; compound meters, complex rhythmic patterns and syncopations. All sevenths and altered chords; sight singing exercises in two, three, and four parts; songs and vocal selections from the standard choral literature.

Two half hour periods per week.

HARMONY

Course I.—Beginning Harmony. This is a first year course in Elementary Harmony in preparation for more advanced study. Beginning with scales, keys, intervals, the triads and their inversions, dominant seventh chords. Exercises in ear training, writing from easy melodies and basses; simple transposition and modulation; keyboard training in which the pupil learns to make practical application of

the material studies. Text: Tapper's First Year Harmony. Open to students who have completed Theory.

Two hours a week.

Course A.—Intermediate Harmony. This is a first year course for more advanced students than Course I, and is required of all certificate applicants. Intervals, triads and their inversions; chords of the Dominant and Diminished Seventh, their inversions and resolutions; Cadences, modulations, chord connections in four part harmony in close and dispersed positions. Stress is placed upon the harmonization of melodies. Figured and unfigured basses are also presented. Practical application at keyboard; simple compositions analyzed; original work. Text: Chadwick's Harmony, and references to standard treatises.

Open to students who have completed theory and are doing their last year's work for certificate in music.

Three hours a week.

Course B.—Advanced Harmony required of all Diploma Applicants. Secondary and Diminished Seventh Chords; Chords of the Ninth; Chromatically Altered Chords; Augmented Chords; Cadences; Extraneous Modulation; Suspensions; Passing and Changing Notes, Organ Point; Form, Analysis. The work consists of written exercises involving the harmonization of melodies, chorals, figured and unfigured basses; the contrapuntal treatment of a given subject; original work and the analysis of material from the great composers. Text: Foot and Spalding's Modern Harmony. Treatises referred to include those of Chadwick, Norris, Prout, Goetschius, Jadassohn, Reber, Dubois, and others.

Prerequisite, Course A. Two hours a week.

Course C.—Harmonic Analysis. A study of the forms and harmonic material used by the composers of the past and the present. The devices employed, principles governing them and the general structural forms are carefully considered, enabling the student to explain the construction of musical composition. Text: Cutter's Harmonic Analysis.

Courses A and B prerequisites. Two hours a week.

Course D.—Counterpoint. The first half of the year is given to strict counterpoint of the different species in two, three and four parts. The second half-year is devoted to free counterpoint with special emphasis upon florid counterpoint in several parts.

Prerequisite, Courses A and B. Two hours a week.

Course E.—Advanced Counterpoint. Double, triple and quadruple counterpoint, and modern treatments of contrapuntal methods. This is designed to develop a technique in smooth part writing and to prepare more fully for the study of composition.

Prerequisites, Courses A, B and D. Two hours a week.

Course F.—Elementary Composition. This consists of original work in the simpler periodic forms of composition, instrumental and

vocal, and is in preparation for more advanced study. Compositions of pupils which are of sufficient merit will be performed in public.

Prerequisites, Courses A, B, D, and E. Two hours a week.

Course G.—Canon and Fugue, and the simple and complex forms of instrumental and vocal composition. The work of the pupil is expected to have sufficient merit for public performance. Open only to those who have completed Harmony and Counterpoint and Course F.

Two hours a week.

HISTORY AND APPRECIATION OF MUSIC

Course I.—This is a general survey of the evolution of music from earliest times to the end of the nineteenth century, with emphasis upon the composers of the classic period, offering invaluable aid to musical understanding and appreciation. The work consists largely of lectures, supplemented by material from text, collateral reading, notebook work. The following subdivisions are considered: Pre-Christian Music; the Christian Era to the Contrapuntal Schools; from Lasso and Palestrina to Handel and Bach; the Contrapuntal, Classical, Romantic Schools of Composition. Numerous illustrations are given in the classroom by means of sound-reproducing mechanisms. Lectures upon the following subjects are also included: "How to Listen to Music," "The Sonata Form," "The Symphony Orchestra," "The String Quartet." Text: Hamilton's Outlines of Music History.

Open to students above the Sophomore year. Two hours a week.

Course II.—This is a continuation of the first-year course. During the first half of the year a more extended and critical survey of the music by the great masters of the nineteenth century is made, and the tendencies of present-day musical art are considered at length. During the second half of the year special emphasis is placed upon a more elaborate study of the Opera and the modern schools of composition. In addition to a critical and biographical study, the works of the composers are considered, as regards their methods of construction. Programs of visiting artists are studied, and the subject of musical aesthetics is considered. Illustrations are afforded by means of the Victrola and the Duo-Art Pianola.

Open to students who have completed the first course, and by permission to any advanced music student. Two hours a week.

Course A.—This is a course in Musical Appreciation dealing with the music of the great masters from the time of Bach to the present, based upon a study of form and content. It is designed to enable the general student to understand and enjoy the highest types of musical literature through a knowledge of the aesthetic and psychologic principles involved in their development. Especial emphasis is placed upon the composers and periods that affect present-day musical life. The work is given by means of lectures, material from text, collateral reading, reports and digests of assigned topics. The programs of visiting artists are studied. Abundant illustrations are given by

means of the Steinway Duo-Art Pianola and the Victrola. Text: Mason's Appreciation of Music.

Open to college students. No Music prerequisites. Three hours a week.

V. HOME ECONOMICS

The courses in Domestic Science and Domestic Art are designed to give young women such information concerning the management of the home as will enable them to regulate, comprehensively, economically, and artistically, the functions of the home, including cooking, serving, caring for the sick, marketing, menu making, food combinations and values, and to do so with absolute certainty of accurate, successful results.

HOME ECONOMICS CERTIFICATE

The Home Economics Certificate is granted upon the completion of the first two years of the course outlined below. It is intended as a practical course for students who wish to become efficient housekeepers and home makers.

HOME ECONOMICS DIPLOMA

The Home Economics Diploma is granted upon the completion of the full three-year course offered below. It is intended for students who wish to make a more thorough study of Domestic Science, Domestic Art, and kindred subjects.

DOMESTIC SCIENCE CERTIFICATE

The Domestic Science Certificate is granted upon the completion of fifteen hours of College work, including Domestic Science I, A, and B, and Chemistry B.

DOMESTIC ART CERTIFICATE

The Domestic Art Certificate is granted upon the completion of fifteen hours of College work, including Domestic Art I, A and B, and a three-hour course in Costume Design.

First Year

Domestic Science I; Domestic Art I; and sufficient electives to aggregate fifteen High School points.

Second Year

Domestic Science A; Domestic Art A; Chemistry A; Physiology and Hygiene; and three hours chosen from subjects offered in the Senior Middle year of the General Course.

Third Year

Domestic Science B; Domestic Art B; Chemistry B; Costume Design, and the equivalent of four hours chosen from subjects offered in the Senior year of the General Course.

Description of Courses in Domestic Science

Domestic Science I.—(a) *Cookery.* A study of the principles of cookery, composition, and combination of food materials. Practical and experimental work.

(b) *Home Administration and Sanitation.* The planning, care, furnishing, heating, lighting, ventilating of the home. Drainage, water supply, and disposal of waste from a sanitary standpoint.

Laboratory, two double periods a week; lecture, one hour; credit three-fourths point.

Domestic Science A.—Practical and Experimental Work in Cookery of Foods. Planning and Serving of properly balanced meals. Study of the costs of foods and marketing, food production and manufacture, home duties, division of income, making budgets, keeping of accounts.

Open to college students who have completed Domestic Science I. Laboratory, four hours a week; lecture, two hours; credit three hours.

Domestic Science B.—1. *Dietetics.* Study of the proper nourishment of the individual or groups of individuals in health and disease, including a study of the human organism and its needs at each stage of development. Making of dietary standards as influenced by occupation, age, weight, size, income, and various diseased conditions. Preparing meals to meet these conditions.

2. *Home Nursing.*—The correct method of home care of the sick, care of patient and room, baths and bathing, sick-room methods, contagion and disinfection, first symptoms of disease, relief in emergencies, first aid to the injured, and bandaging. Food in relation to disease, kinds of diet, invalid cookery, and preparation of trays. Reference work. Open to college students who have completed Course A.

Laboratory, four hours a week; lecture, three hours; credit four hours.

Description of Courses in Domestic Art

Domestic Art I.—Instruction and practice in hand and machine sewing; the use of sewing machine and its attachments; use of commercial patterns. Laboratory four hours a week, lecture one hour; credit three-fourths point.

Domestic Art A.—(1) A continuation of Domestic Art I, with special instruction and practice in cutting and fitting. Laboratory, four hours a week.

(2) Lectures and discussions in history and development of textile industries; the names, widths and prices of textile fabrics. Lecture, one hour a week. Credit for Course A, two hours.

Domestic Art B.—(1) Practical work is a continuation of Domestic Art A-(1).

(2) Instruction and practice in pattern drafting, modeling and designing patterns in paper.

(3) Practice in making and covering frames; the preparation of bindings and bows; making and trimming hats.

Laboratory, four hours a week; lecture, one hour; credit, two hours.

VI. PHYSICAL EDUCATION

The building of the body, its training for both utility and grace, and its protection from disease and weakness, make the department of Physical Education one of the greatest importance. The gymnasium, the swimming pool, and tennis courts, the basketball, hockey and athletic fields provide ample equipment for conducting this important work. The swimming pool, twenty-three by fifty feet, is constructed of white tile, and equipped in most modern fashion for convenience and sanitation. Physical training is given free of charge to boarding students, and is required of them for at least two periods a week in every year. A physical examination is given each boarding student at the beginning of the session, and a record is kept of the condition of the individual. From this record each student is advised as to when to take exercise, and the kind and amount best suited to her needs. All work is done under expert supervision.

The work of this school includes the various phases of Physical Education. Practical gymnastics, gymnastic games, folk dances and games, and fencing form an important part of the indoor work. The value of aesthetic dancing as a means of acquiring grace and bodily poise has been recognized of late years. Another and very important branch embraces practical work in outdoor games, basketball, hockey, and field sports. Because of the greater hygienic value of outdoor exercise, fully two-thirds of the work is done in the open. Throughout the department the exercises are suited to the precise needs of the individual pupil, and the constant aim is to bring each girl nearer the physical ideal.

The work consists of gymnastics, folk dancing, swimming, athletics and athletic games, for which there is no charge; and of aesthetic dancing and fencing, for which a charge is made. Every board-

ing pupil must spend two periods a week in physical training; one in gymnastics, the other elective. Each morning that the weather permits twenty minutes outdoor exercise is required. At least six class lessons in swimming are required of all students who have not learned to swim. Eight hour periods of lecture work in personal hygiene are required for completion of physical education work. Special reading in this course is required of the first year physical education students.

No course will be considered completed by any student nor may she be graduated from any department until the required work in Physical Education shall have been completed for each year of her attendance. In case of physical disability, the work will be adapted to the needs and capabilities of the student.

PLAYGROUND SUPERVISION

An awakened conscience relative to child welfare and a realization of the social and economic value of wholesome recreation for both young people and adults has made the playground movement one of national importance. The demand for trained workers, both voluntary and paid, in this field greatly exceeds the supply, and makes the course one of great practical value. The course embraces the History and Scope of the Playground Movement, Playground Organization, Administration and Conduct, and the Nature and Function of Play. The practical work includes Plain Sewing, Raffia Weaving, and Story-Telling; normal instruction in Folk Dances and Games; Gymnastic and Athletic Games; Athletics and Swimming.

Open to college students. Two periods a week. Credit, two hours.

TWO YEAR NORMAL COURSE

In addition to the work outlined above, a two-years' course is offered to those who wish to specialize in Physical Education, upon the completion of which a Physical Education diploma is awarded. It is open to college students only, fifteen High School points being prerequisite. The course each year amounts to thirteen hours of recitation or lecture, and a minimum of six hours per week in practical work. For the latter, two hours of credit are allowed, making a total of fifteen hours per year.

First Year

THEORY	PRACTICE
(Hours are shown in parenthesis)	(Six hours per week; credit two hours each year.)
Anatomy (2)	Gymnastics
Physiology (2)	Marching, Folk and Aesthetic Dancing
Biology or Chemistry (4)	Elementary Fencing
Playground Supervision (2)	Gymnastic and Athletic Games
Senior Middle Electives (3)	Field and Track Athletics
	Swimming

SECOND YEAR

Anthropometry, Diagnosis, Social Hygiene (3)	Gymnastics
Kiniesology, Physiology of Exercise (3)	Marching
Observation and Practice (1)	National, Character and Interpretative Dancing
Education A or B (3)	Advanced Fencing
Senior Elective (3)	Gymnastic and Athletic Games
	Track and Field Athletics
	Advanced Swimming

VII. BUSINESS AND SECRETARIAL COURSE

Requests have come for an opportunity to secure in Ward-Belmont environment training to fill clerical positions requiring a knowledge of stenography, typewriting, bookkeeping, and business methods, and secretarial positions based on skill in stenography, typewriting, and good English. To meet this need a two year course has been planned, open to High School graduates or in exceptional cases to fourth year High School students. The completion of this course will entitle the students to a certificate.

First Year.—English, Typewriting, Stenography, Bookkeeping, Business Arithmetic (half year), and one elective which is advised to be French or Spanish.

Second Year.—English A, and B or M, Commercial Correspondence, Economics and Sociology, Stenography, Multigraph, and one elective.

THE HUDSON (COLLEGE DORMITORY)

LEFTWICH LODGE (COLLEGE DORMITORY)

ROSE COTTAGE (COLLEGE DORMITORY)

THE ACKLEN

Points of Interest to Patrons

Handsome, well-equipped buildings and beautifully planned grounds.

The students enjoy the use of a beautiful and commodious country club house at Woody Crest, the Ward-Belmont farm.

The residence halls and the academic building entirely separate.

Intelligent watchman constantly on duty.

Steam heat, modern plumbing, city sewerage.

Sterilized, filtered water runs ice-cooled to hygienic drinking fountains on every floor.

Well-equipped Domestic Science laboratory.

Light, airy dining halls, and scientifically equipped kitchen and bakery.

A diet table at extra charge is maintained for those adjudged by physicians or the trained nurse as requiring such special care.

Milk, butter, poultry and vegetables largely supplied from Woody Crest.

The sending of candy and boxes of food to students is strongly discouraged.

Gymnasium, with shower baths and swimming pool, free to all students.

Roof garden among the recent improvements.

Visitors received in the central parlors, not in residence halls.

Men callers received by written permission from parents addressed to the school.

Separate dormitories for college and high school students.

Sunday visiting discouraged.

Victrolas not permitted in the dormitories.

Student social rooms maintained in every dormitory.

Students are not to leave the campus without permission of the management.

Students not well enough to study or recite must go to the infirmary.

City correspondence allowed only on written request from parents.

Taste, economy, and propriety in dress are the subjects of constant care.

Borrowing and lending firmly discountenanced.

Parents may not give permissions that conflict with the rules of the school.

The pupil's needs in personal spending money are fully met in a monthly allowance of fifteen to twenty dollars.

Every resident student is expected to provide herself promptly with song book, Bible, and other books for regular school use.

Every boarding pupil is required to have at least one pair of shoes of the Socket-Fit or "Y. W." Cantilever last.

Neatness and order are expected of all students in the care of their rooms.

Chafing dishes and electrical appliances will not be allowed in the students' rooms. Rooms are provided for this purpose.

One faculty member for every ten resident students.

Classes small enough to guarantee adequate individual attention.

The school reserves the right to withdraw any class for which there are not as many as ten applicants.

A tutor is provided at moderate cost for students who need coaching to enable them to keep up with their classes.

Music teachers all conservatory trained under the best masters in America and Europe.

Eighty pianos including eight Steinway Grands and a Steinway Duo Art recently purchased.

Lengthy visits of parents or other members of students' families are discouraged.

The Star Entertainment course offers unusual advantages in lectures, musical recitals, concerts.

Loyal alumnae, enthusiastic student body, excellent school spirit.

School work missed just before or after the Christmas holidays must be made up at the student's expense.

Testimonials of character and health must accompany or follow each new pupil's application for admission.

Discipline in Ward-Belmont is simplified by a modified form of Student Government, properly safeguarded by Faculty supervision and coöperation.

The privilege of walking unchaperoned within certain prescribed limits beyond the campus is granted our pupils under definite restrictions.

Parents or guardians who register students accept all the conditions in this catalogue.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

A student who is found to be out of sympathy with the spirit and ideals of the school may be asked to withdraw even though she may not have broken any formal rules.

No Ward-Belmont student may sell or give articles of clothing to the maids without the knowledge and consent of her hostess.

Rooms in the boarding department are assigned in the order of application, and early registration is advised. Every room in the residence halls was taken last year ten weeks in advance of the opening.

With the exception of a few single rooms, which may be had at extra cost, each bedroom is for two girls, and is furnished with single beds, separate closets, and other usual comforts.

Windows and doors of residence halls fitted with metal weather strips and copper screens, thus protecting against winter cold and summer insect annoyance.

Every provision against fire—regular fire drills, fire escapes, fire extinguishers, fire hose—though there is no fire in the buildings except in kitchens and bakery.

Boarding pupils are not allowed to visit in the city, except with the approval of parents and the school management. Permission is not granted to spend the night in the city, except with parents or in the home of near relatives or that of an official of the school. Such permission will not be granted more frequently than one week-end in a month.

No guest may be taken to the dining room without first having registered in the office of the Home Department. No charge will be made for meals for guests remaining only one day. For a longer stay a charge for meals of $2.00 a day, or 75 cents a meal, will be made, but arrangements can be made only for a limited time. No rooms in the school are available for guests.

Ward-Belmont does not lend money to students. Drafts made by students are honored by us only in cases of emergency or upon the written request from parents or guardians.

Student body of 1920-1921 represents the best homes in thirty-seven States, the District of Columbia, Central America, Costa Rica, Cuba, and Panama, thus affording the broadening educational advantage of a nation-wide acquaintanceship.

Practically every State north of the Ohio from New York to Oregon is represented in Ward-Belmont. Climatic conditions and educational opportunities are such that nearly one-third of our student body now comes from the North.

Boarding students are under school regulations from the moment of their arrival in Nashville until their departure from the city. Parents should not, without conferring with the school, grant social or other permissions in the city before the student enters or after she leaves school.

A modern infirmary in the main building is maintained under professional supervision, and pupils who are too ill to meet school appointments are cared for here instead of in their bedrooms. A remotely isolated hospital is also maintained on the grounds for use in case of need.

School work missed because of absence must be made up to the teacher's satisfaction; otherwise credit cannot be given for the course. Ordinarily a tutor can be provided at $1.00 to $1.50 per hour. Tests or examinations not taken at the appointed time must be taken later, and a charge of $2.00 each will be made. Tutoring in preparatory

subjects must be tested at Ward-Belmont. Tutoring is not accepted in lieu of college work.

All permissions of parents or guardians should be written and addressed to the management and are subject to the approval of the management. Even during the visits of parents pupils are still subject to the rules of the school, and must meet all regular classroom or studio appointments.

The school bank, with its system of pass books, deposit slips, checks, and monthly balance reports, not only cares for the spending money of students, but teaches them how to keep a bank account, draw checks, and conduct their own financial affairs. We are not responsible for money or valuables not deposited in our vaults.

Each residence hall is in the charge of a hostess who is always accessible for counsel, and who devotes her entire time to the training of the girls of her household in such questions as appropriateness and simplicity in dress, neatness and order in the bedrooms. In a word, these hostesses undertake to perform the office of the refined mother in a Christian home.

Students are not permitted to bring food or canned goods with them, and parents are requested not to send them to their daughters.

The school is equipped with the Bell Company's private telephone exchange connecting with the Bell Company's long distance board and pupils may have long distance conversation with their parents in practically every important city in the United States. After 8:30 p. m. until midnight the "station to station" rate for three-minute conversations is approximately fifty per cent of the day rate, and arrangements can be made for the students to call their parents at home. A circular letter setting forth the matter in detail will be sent to all interested parents.

Parents and guardians are requested to coöperate with the school in securing full and regular attendance, especially at the beginning and end of the school year, and just before and just after the Christmas holidays. Much educational value attaches to the commencement season, and no student should miss any part of it. The school year ends at noon, Thursday, June 1, and all students have obligations to this hour. Students who leave earlier, or who do not keep appointments throughout the closing days, will thus fail to earn full credit for the work of the last quarter.

The following thirty-seven States, the District of Columbia, Central America, Costa Rica, Cuba, and Panama were represented during the past year in Ward-Belmont: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

Concerning Charges and Terms

In what follows we have named the lowest terms consistent with the accommodation, equipment, and high quality of teaching furnished. We are prepared to prove to the satisfaction of the discriminating that, compared with schools offering similar advantages, Ward-Belmont is not an expensive school. The charges are for the whole school year, and reductions cannot be made if the student for any reason, except the long illness of the girl herself, is withdrawn during the year. As Ward-Belmont's rooms are much in demand before the opening, and as applicants who would take the rooms for the whole year are often crowded out by previous applicants, it is neither ethically nor legally right for an earlier successful applicant to withdraw and expect the return of fees paid or due. Hence, in accordance with the uniform custom of other reputable schools, pupils are received for the entire session or part of session unexpired at time of entrance. No reduction will be made for absence immediately preceding or following the Christmas vacation or during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, unless the student is absent on account of her own illness and for at least five weeks, when we shall divide equally with the patron the loss for the enforced absence.

Ward-Belmont has no confidential terms, and no one is authorized to negotiate with prospective patrons except upon the figures and terms named in this Catalogue.

EXPENSES AT WARD-BELMONT, NASHVILLE, TENN.

The school year consists of one term, beginning the third Wednesday in September and ending the first Thursday in June, with a *Christmas vacation of approximately two weeks, and the charges here named are for the whole school year. The year's expenses are payable in two installments, in September and January, respectively, as stated below.

*The school buildings are closed during the Christmas vacation, but provision is made for the board and care of pupils during this period at $18 a week.

An advance registration fee of $25 should be forwarded with the application, which amount will be credited as a prepayment on the school account, but is not subject to return. (See page 24.)

Board, room, with bath on hall, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, weekly class training in Bookkeeping, weekly class demonstrations in Interior Decoration, use of Library, two girls in a room, each occupant.....$700.00

Payable $475 on entrance, balance on January 1.

Board, etc., as above, in rooms in suites of two with connecting bath, or in rooms with private bath, two girls in a room, each occupant.....$850.00

Payable $575 on entrance, balance on January 1.

†Single rooms in suites of two with connecting bath are available for one occupant each at $950 and $1,000 for board and literary tuition, of which $650 is payable on entrance.

A few single rooms with bath on hall are available at $750 and $800.

A few double rooms are available at $650 for each girl for board and literary tuition, of which $425 is payable on entrance.

Students who take work in two or more extras (the equivalent of at least two points or six hours credit—see page 38), and cannot find time in addition for more than the one required Literary subject, will be credited with $60 on either of the above-mentioned sums for "board, etc."

Clergymen in active ministerial work are allowed a discount of one hundred dollars on the regular course and twenty per cent on extras.

THE OTHER FEES REQUIRED

‡Star Entertainment Course ..... $ 9.00
Infirmary fee, simple medicines and nurse's attention (except when a special attendant is necessary) 6.00
Use of house linen (see page 19) 10.00
} $25.00

Payable on entrance.

Laundry, within liberal, but specified, limits..... 30.00

Payable three-fifths on entrance, balance on January 1.

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†These single rooms, when occupied each by two girls, may be had at $800 for each occupant, of which $525 is due on entrance.

‡In addition to the several really great concerts and lectures which may be heard in Nashville during the year, Ward-Belmont will present to its students during the session ten or more entertainments at a cost of $5,000 to $8,000, embracing some of the best in Music, Art, Expression, and Literature. This small fee will enable the students to hear these entertainments at a rate much lower than if they paid for individual tickets.

Each of the above-named fees for board and tuition includes Physical Training, so necessary to health, and the modern languages—French, German, and Spanish—all of which, in practically all schools, are charged for as "extras." Swimming is also included without extra cost, as are weekly class lessons in Interior Decorations, and in Bookkeeping—valuable additions to the Ward-Belmont general curriculum. Our purpose is to reduce the number of "extras" by including in the curriculum without extra charge subjects usually required for graduation and many beneficial to all students. It is thus evident to one considering these features and the vast additions made to equipment and Faculty during the last few years that the charge for boarding students is remarkably reasonable. It is the policy of Ward-Belmont to include in the regular charge abundant provision for health in physical culture, every literary requirement for graduation, and the essentials for a broad culture. The charges listed below under "Extras" are made for those who wish to specialize in the subjects named or to supplement their work along those lines.

EXTRAS (IF TAKEN)—CHARGES PER SCHOLASTIC YEAR

Payable three-fifths on entrance, balance on January 1.

Piano, individual lessons, two per week	$125 00
Piano, individual lessons, two per week, with Mr. Goodman	250 00
Voice, individual lessons, two per week	150 00
Voice, individual lessons, two per week, with Signor De Luca	275 00
Use of practice piano, one and one-half hours per day, per year (each additional hour, $10)	20 00
Violin, individual lessons, two per week, with Mr. Rose	175 00
Pipe Organ, two lessons per week, with Mr. Henkel	200 00
Practice on practice Organ, one hour per day, per session	30 00
Practice on large Organ, one-half hour per day, per session	40 00
Orchestra class, free to violin pupils	30 00
Theory, Ear Training or Sight Singing	15 00
Harmony in class	30 00
Harmony, individual lessons, two per week	100 00
Pedagogy in class	40 00
Sight Reading, in class	20 00
Domestic Science, regular course	75 00
Materials used in Domestic Science, each course, per year	15 00
Domestic Art, one course	75 00
Art, one period per day	80 00
Art, two periods per day (extra periods, each $20)	100 00
Italian and Greek, each	50 00
Expression, first year, regular course	100 00

Expression, second or third year course	125 00
Playground supervision	30 00
Physical Education Normal Course	100 00
Shorthand	60 00
Typewriting	30 00
Shorthand and Typewriting	85 00
Use of typewriter, two hours a day	15 00
Bookkeeping, in classes of six or more	50 00
Laboratory fee, for students of Chemistry or Biology	10 00

(Extra charge for unnecessary breakages or wastefulness).

Graduation fee	15 00
Certificate fee	10 00

Pupils enter for the entire session or part of session unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the loss will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

School bills are due on entrance and on January 1, in New York, Chicago, or St. Louis exchange, and are subject to sight draft after these dates.

Fuller information will be furnished on request, through correspondence, additional printed literature, or photographic views.

THE WARD-BELMONT SCHOOL,
Belmont Heights, Nashville, Tenn.

March, 1922.

ACADEMIC BUILDING

FIDELITY HALL MAIN BUILDING SOUTH FRONT

WARD-BELMONT MATRICULATES 1920-1921

COLLEGE STUDENTS

POSTGRADUATE CLASS

Cockrum, Dorothy
Crawford, Corrie
Oliver, Lucylle
Garner, Margaret

SENIOR CLASS

Adams, Josephine
Atkinson, Dorothy
Bailey, Margaret
Baird, Martha
Barbee, Alice
Boardman, Janice
Bonham, Lucile
Born, Elianna
Bounds, Adele
Brazelton, Clothilde
Brown, Frances
Bullock, Lyndall
Caffall, Thelma
Carlton, Virginia
Christensen, Ettna
Cochran, Em Neville
Colby, Mildred
Colson, Elizabeth
Cone, Doris
Connett, Margaret
Cooper, Jean
Curran, Helen
Dent, Nellie Beall
Dilworth, Estelle
Dodson, Beryle
Eckley, Virginia
Emberson, Helen
Fincham, Hallie
Gee, Mary Elizabeth
Glascock, Virginia
Grisham, Louise
Hill, Julia
Hoag, Mariette
Hollinshead, Dorinda
Hollister, Mildred
Jeffries, Della
Jerrel, Louise
Johnston, Beatrice
Lavely, Anelta
Lawson, Nancy
Lee, Mamie
Liggett, Josephine
Lyon, Margaret
McAdams, Anna Mae
McClain, Anna May
McClellan, Louise
McKinney, Frankie
Markham, Madeleine
Meyer, Elizabeth
Minnis, Jewell
Moore, Margaret Branch
Moore, Willie Lois
Morris, Leona
O'Flaherty, Ellen
Parker, Geraldine
Pickens, Pansy
Pickett, Vera
Pigford, Ruby Mae
Price, Julia
Price, Virginia
Reineking, Jean
Renn, Rachel
Ross, Gussie Ray
Sams, Ruby
Sharp, Jama
Shelby, Helen
Simmons, Reba
Siniger, Henrietta
Stone, Helen
Taylor, Virginia
Thompson, Gertrude
Towle, Bernice
Turner, Dorothy Louise
Van Cleve, Jane
Vernier, Margaret
Vordenberg, Martha
Walter, Marie
Watts, Mildred
Weaver, Dorothy
Williams, Myra
Withers, Blanche
Woodall, Nina
Wurtzbaugh, Ruth

SENIOR MIDDLE CLASS

Adickes, Cecilia
Adickes, Sadie
Ashcroft, Florine
Baker, Virginia
Ballard, Bessie
Balthrope, Zereda
Barnhart, Elizabeth
Baratini, Felice
Bell, Louise
Bell, Martha
Best, Eleanor
Biggers, Mary
Black, Frances
Blackman, Leola
Blakeslee, Elizabeth
Bond, Ruth
Bonham, Evelyn
Bowen, Ruth
Bozeman, Frances
Bradley, Agnes
Bright, Effie Audrey
Bryant, Sara Elizabeth
Burrows, Mildred
Cade, Elizabeth
Casteel, Dudley
Childers, Ruby
Church, Millicent
Churchill, Mildred
Clark, Marjorie
Clements, Martha
Close, Mina
Coats, Winnie
Coleman, Miriam
Coles, Rosamond
Connett, Laura
Conroy, Elizabeth
Coulson, Mary
Cox, Catherine
Crinkley, Burta
Crowell, Mary Ruth
Culver, Frances
Curran, Helen
Davis, Frances
Davis, Leslie
DeBord, Grace
Dixon, Woody
Donaldson, Frances
Dunn, Margaret
Dyer, Mary
Edee, Gwendolyn
Edgar, Nobe
Ellington, Evelyn
Emerson, Ludie
Faville, Marion
Fraiser, Ellen Jones
French, Minnie May
Frye, Edith
Fulton, Mildred
Galloway, Louise
Garvey, Irene
Gilmer, Christine
Graves, Myrtle
Greer, Nannie
Gregory, Harriet
Grieser, Virginia
Guenther, Catherine
Haddox, Clara
Hahenwald, Augusta
Harmon, Frieda
Hebert, Katherine
Henderson, Elizabeth
Hertzberg, Clara
Hibshman, Emma
Hill, Ruth
Hillix, Enger
Hines, Ruth
Hyle, Dorothea
Hyman, Helen
Hyneman, Lucile
Johnson, Leta
Johnson, Valeria
Jones, Neva
Kennedy, Gladys
Kenney, Lyda
Kennedy, Mary
Koehn, Geneva
Lehman, Mildred
Leonard, Wilma
Lewis, Marjorie
Liggett, Elizabeth
Lindsey, Beatrice
Lindsay, Betty
Lowe, Sarah
Lowman, Margaret Evelyn
Lyon, Wilma
McCoy, Seana

McCoy, Virginia
McElrath, Linda
McFarlane, Gertrude
McFarlane, Joan
McFarlin, Ruth
McMillen, Virginia
Maricle, Sibyl
Martin, Carolyn
Martin, Leota
Mason, Edna
Miller, Louise
Mock, Helen
Moore, Catherine
Moore, Marjorie
Morgan, Sarah
Morrison, Alexandra
Moss, Sarah Ellen
Mumford, Mary
Murphree, Claire
Myers, Elizabeth
Naylor, Mary
Nelson, Nora
Neville, Margaret
Nicholson, Ruth
Norman, Mildred
Norton, Emma
Orange, Gladys
Orange, Helen
Parsons, Elizabeth M.
Pease, Catherine
Philleo, Anna Grace
Polk, Ellen
Potter, Evelyn
Powell, Darthea
Prescott, Amelie
Purvines, Mary Frances
Redmund, Eleanor
Rennick, Lynette
Rhodes, Lillian
Roberts, Susan Mary
Sams, Bernice
Schrage, Genevieve
Scruggs, Margaret
Seagle, Glynden
Seagle, Harriet
Seward, Charlotte
Sexton, Roma
Silber, Deborah
Simpson, Charlotte
Simpson, Sara
Sims, Marguerite
Sims, Nora
Smith, Catherine
Smith, Evlyn
Smith, Gladys
Spragins, Susie
Stephen, Virginia
Stouffer, Elizabeth
Tatum, Regina
Terry, Esther
Tramel, Agnes
Thompson, Catherine
Underwood, Fay
Wallace, Ruth
Warden, Margaret
Watson, Helen
Weiss, Adele
Whittier, Leona
Wier, Nettie Lee
Wikle, Roberta
Wilder, Louise
Williams, Marion
Willyard, Dorcas
Wimberly, Edrie
Wisegarver, Cleo
Wood, Miriam
Woodruff, Gilberta
Young, Marion Frances
Yungclas, Claire

COLLEGE SPECIAL CLASS

Aldrich, Frances
Allen, Trelle
Arrowsmith, Imo
Atkinson, Vivian
Avis, Gretchen
Avis, Ruby
Baker, Grace
Barr, Willa
Bath, Blossom
Baudry, Denise
Becker, Dorothy
Bentley, Dorothy
Bigger, Bessie
Bigger, Marie
Bigger, Pearl
Black, Louise
Blood, Florence
Bouillon, Helen
Bradley, Florence
Bragg, Lucile
Bratton, Juanita
Bressler, Mary
Broad, Irene
Bruckshaw, Lela
Budge, Melba
Burnett, Anne
Calhoun, Marguerite
Callender, Frances
Camp, Nelleen
Caster, Ethel
Cathcart, Florence
Chandler, Margaret
Chase, Leah
Cluxton, Doris
Coon, Faye
Cornwell, Lenore
Cosler, Dorothy
Coulson, Mary
Crawford, Esther
Davis, Kathryn
Dekle, Lucie Neel
Donell, Theo
Douthit, Patti
Dowdle, Fatine
Duncan, Edna
Dunnam, Kathleen
Echols, Marjorie
Eckert, Louise
Ellison, Brice
Engel, Sara
English, Sara
Fagerstrom, Erma
Farlin, Thelma
Farrar, Dorothy
Fentress, Alline
Fox, Helen
Fox, Lois
Fraser, Mabel
Frazer, Sara
Gambrell, Louise
Garrett, Katharine
Gary, Kathryn
Geissler, Dorothy
Gillette, Ferol
Gray, Alice
Gridley, Marjorie
Haggard, Lucille
Hanssen, Martha Louise
Hanson, Ruth
Harris, Frances
Harrison, Marion
Harwood, Elizabeth
Hempfling, Lucile
Henderson, Marie
Hirsch, Maxine
Hoffman, Edith
Hopkins, Rachel
Howard, Virginia
Huber, Allie Bell
Ink, Dorothy
James, Jeanette
Johnson, Mary Frances
Kaplan, Pearl
Kenney, Frances
Kerr, Helen
Lawrence, Edna
Lee, Ida Virginia
Leipold, Fern
McBride, Ruth
McClellan, Dorothy
McElhinney, Alice
McWilliams, Jim
Margraves, Lillian
May, Olga
Mays, Katherine
Mears, Elizabeth
Moller, Alfheld
Moore, Margie Lou
Morawitz, Louise
Murphy, Bess
Nelson, Catherine
Nelson, Celestine
Newman, Nanon
Owen, Mary
Papenhagen, Edna
Parkes, Mildred
Pelton, Dorothy
Priday, Inez
Pyles, Gwendolyn
Rainwater, Olive
Read, Addie Crouch
Rebman, Lorena
Rice, Floyd
Riefler, Louise
Robertson, Nell
Roehm, Miriam
Rogers, Magdalene
Rosenthal, Dorothy
Row, Mattie
Russell, Felicia
Schleicher, Mary Agnes
Scott, Frances
Sears, Lois
Settle, Gladys
Sherrer, Marie
Sims, Edna
Sinclair, Zola
Smith, Alberta
Somerville, Mary
Sturdevant, Irma
Sutton, Ernestine
Sutton, Mildred
Taylor, Elizabeth
Taylor, Myrtle
Thompson, Lelia
Thuss, Elizabeth
Todd, Mabel
Watson, Ilah
Wellford, Eliza
Wilder, Martha
Willis, Juanita
Wood, Lelia
Woodward, Pauline

PREPARATORY STUDENTS

JUNIOR MIDDLE CLASS

Barnard, Loretta
Bell, Helen
Bellingrath, Ruth
Caldwell, Constance
Chancellor, Mary
Close, Ethel
Coston, Mary Hale
Driggs, Margaret
Eberhardt, Gertrude
Filson, Mary Julia
Folsom, Christine
Garner, Elizabeth
Garvey, Frances Mildred
Godwin, Louise
Gregg, Blanche Marie
Griffin, Gladys
Guitar, Ruth
Halnline, Helen
Hamlett, Georgia
Harrington, Mildred
Hassler, Mary
Hensel, Dorothy
Hicks, Dorothy
Holland, Mary Bird
Howse, Elizabeth
Hume, Betty
Jones, Margaret
Joy, Sue
Kessler, Coralie
Kinzel, Mildred
LeMaster, Helene
Lewis, Sue
Lightfoot, Louise
Maurer, Meta Helen
Metter, Lillian
Middleton, Sarah
Morgan, Jane
Ogden, Margaret
Parman, Martha
Parmenter, Dorothy
Paul, Elizabeth
Pauley, Nancy
Payne, Nola
Peery, Mildred
Pickett, Alice
Porter, Elsie
Price, Helen
Price, Mary Terecia
Reynolds, Nellie Gray
Ridgeway, Myrtle
Robertson, Agnes
Robinson, Claribel
Rogers, Lottie May
Roof, Joe S.
Sanderson. Mary
Schenck, Emily
Seward, Madge
Simon, Dorothy
Smallwood, Dorothy
Stokes, Frances
Thomas, Theodosia
Urschel, Katherine
Vaughan, Pauline
Watts, Mary
Young, Fay

JUNIOR CLASS

Atwood, Dorothy
Bauman, Fawn
Bell, Lucille
Black, Francoise
Blackburn, Mildred
Buford, Eddie Lou
Candler, Nadine
Carothers, Mary Lou
Carpenter, Amy Ann
Chadwick, Margaret
Chadwick, Shelby
Cooke, Willie
Crane, Marianna
Culbert, Mary Olive
Dortch, Ernestine
Edwards, Earline
Fletcher, Mary Helen
Goddard, Antoinette
Goetz, Mildred
Graham, Willie Bell
Handley, Louise
Hopper, Dorothy
Houston, Martha
Hurley, Autumn
Jackson, Bessie
Jones, Mildred
Kirkpatrick, Jean
Kirsch, Rosalyn
Lashlee, Nell
Laslie, Caroline
Lee, Zelma
Lloyd, Ruth
Meyers, Sonoma
Minteer, Elveta
Mobley, Edith
Moffatt, Dale
Nance, Bernice
Peeples, Virginia
Reed, Lillian
Reynolds, Elizabeth
Reynolds, Hortense
Sain, Louise
Sanderson, Grace
Sconce, Louise
Shipley, Alice
Smith, Louise
Smith, Mabel
Spence, Kathryn
Stephenson, Aileen
Taylor, Joy
Timberlake, Mildred
Thomas, Grace
Wakeman, Margaret
Webber, Margaret
Williams, Maude

SOPHOMORE CLASS

Alexander, Bennie Ruth
Bender, Gladys
Brantingham, Martha
Brogan, Olive
Brown, Lynette
Cassell, Mary
Conley, Louise
Cook, Louise
Cowden, Mildred
Daily, Dorothy
Embrey, Katherine
Foster, Elinor
Fraiser, Alice
Fraiser, Martha
Glover, Zodie
Goodner, Lucile
Hofflin, Isabelle
Hunt, Margaret
Hunt, Mildred
Isaacson, Irma
Kerr, India
Leeper, Gladys
Leonard, Mary Elizabeth
Lightfoot, Margaret
McWilliams, Belle
Mann, Elizabeth
Matthews, Virginia
Mattingly, Evelyn
Mulholland, Marion
Norman, Dorothy
Oberdorfer, Omelia
O'Brien, Constance
Ottenville, Jean
Parrish, Minna Moore
Proctor, Van Meter
Provine, Christine
Ralston, Esther
Robinson, Louise
Rosenthal, Corinne
Schnabaum, Elizabeth
Shillinglaw, Roberta
Shreve, Elizabeth
Siler, Irma
Sloan, Katherine
Smith, Mary Alice
Smith, Ruth
Stephenson, Lida
Sullivan, Marion
Wallace, Natalie
White, Mary Elizabeth
Wikle, Helen
Williams, Elizabeth
Woodward, Mary Helen

FRESHMAN CLASS

Adams, Florence
Baird, Polly
Bear, Elise
Beasley, Mary M.
Boyer, Emmeline
Bradford, Sarah
Bright, Josephine
Bruce, Hilda
Cable, Pluma
Cathcart, Josephine
Cortner, Frances
Craft, Esther
Dews, Dorothy
Dickinson, Martha
Epps, Arva Lee
Fite, Ann
Fuller, Marguerite
Galt, Jane
Gannaway, Elizabeth
Gilbert, Mary L.
Goding, Ruth
Godshall, Edith
Graves, Jennie Zoe
Graves, Mason
Hale, Catherine
Hanchette, Betty
Hinson, Louise
Holditch, Dorothy
Hooten, Martha
Hudson, Annie Mary
Huffman, Marguerite
Hunter, Harriet
Hutton, Elizabeth

Jackson, Catherine E.
Jackson, Elizabeth Kent
Jones, Virginia
Keith, Velma
Killebrew, Katherine
Lightfoot, Nancy
Littlefield, Bessie
Lowe, Virginia
Luck, Susan
McCuan, Eleanor
McGill, Mary
Minton, Sara
Mitchener, Clotilda Belle
Morelli, Whitfield
Moore, Margaret Lula
Moore, Mary McEwen
Moss, Mary Louise
Neil, Frances
Northern, Mary
Parsons, Elizabeth C.
Phelps, Fannie Julia
P'Poole, Mildred
Reeder, Kathleen
Reynolds, Margaret
Ronna, Maxine
Scott, Mary Louise
Snell, Ellen
Sudekum, Elizabeth
Sudekum, Viola
Tandy, Charlotte
Thiele, Jane
Thompson, Con
Tyler, Martha
Wade, Dorothy
Waldrep, Lillian
Warner, Anne Elizabeth
Wheeler, Helen
White, Ruby Lee
Wilson, Mary Elizabeth
Yandell, Anne

SUB-FRESHMAN STUDENTS

Allison, Louise
Baker, Mildred
Brock, Elizabeth
Carr, Grace
Clement, Martha
Cooke, Margaret
Dickinson, Helen
Eakin, Eloise
Haynes, Jean
Hollinshead, Harriet
Howse, Helen
Jackson, Mercer
Keith, Vena
Laurent, Katherine
Neil, Argie Sherrod
Orr, Polly
Panagiotopulos, Vasso
Russell, Frances
Simon, Pauline
Smith, Blanche
Stonestreet, Nancy
Wherry, Augusta
White, Anna

PREPARATORY SPECIAL CLASS

Abraham, Leah
Allen, Marian
Ballard, Helen
Beard, Hilda
Beaty, Sarah
Beltman, Felesta
Bowers, Ida May
Bransford, Apsie
Brantley, Elizabeth
Brown, Grace
Butler, Nelda
Callender, Marie Louise
Campbell, Geneva
Carter, Mary Elizabeth
Charles, Miriam
Coe, Helen
Corlette, Catherine
Courtney, Sara Claire
Edee, Gwendolyn
Evans, Phi Delta
Fitzgerald, Sara
Gannaway, Janice
Gershon, Louise
Gray, Mildred
Hagan, Mary
Heise, Mrs. Frank
Hemsley, Florence
Hinton, Crawford
Howard, Margaret
Howe, Alice
Hunt, Frances
Johnson, Jemmie
Johnson, Jeroleen
Johnston, Frances
Johnston, Ruth
Juhl, Mildred
Kemp, Isabelle
Krebs, Ruth
Lehman, Dorothy
Lyon, Hilda
Lyon, Laura
McCampbell, Marguerite
Magana, Lydia
Mayfield, Josephine
Menees, Mrs. Thomas
Middleton, Margaret
Miller, Adelaide
Potchernick, Lorene
Potter, Esther
Rabon, Leora
Ragland, Mary L.
Richardson, Annie
Roberts, Margaret
Rosenstiel, Rosina
Rosenthal, Corinne
Sells, Virginia
Simonton, Mary
Simmons, Mary French
Sloan, Ethel
Smith, Dora Bessie
Smith, Helen
Speer, Thera
Stribling, Dorothy
Thomas, Helen
Tooke, Mary Louis
Warshauer, Sophie
Wetzel, Dorothy
White, Lula Mildred
Wicker, Louise
Williams, Jessye
Woosley, Annie Mae

SPECIAL STUDENTS

Adams, Marian
Allen, Addie Lee
Anderson, Mrs. A. B.
Anderson, Leila Barr
Anderson, Mary
Atkinson, Ned
Austin, Elizabeth
Bandy, Verda Lee
Bate, Nelle
Bates, Frances
Bauman, Ophie Louise
Baxter, Susan
Bell, Elizabeth
Bell, Emma
Bell, Mildred
Bledsoe, Frances
Bledsoe, Virginia
Bond, Lucy May
Boyer, Betty
Brock, Elizabeth
Brooks, Lidie
Brower, Georgia
Brown, Jenita
Bryan, Elizabeth
Buchanan, Mary
Burroughs, Mildred
Burton, Ruth
Burton, Mrs. James K.
Calloway, Mrs. W. J.
Carr, Grace E.
Chambers, Ellen
Cheek, Hulda
Clark, Lucille
Coggins, Elizabeth
Cohen, Hazel
Colcock, Mrs. M. A.
Cooley, Nina
Cox, Elizabeth
Craig, Frances
Darnall, Helen Frances
Davis, Harold K.
Denton, Mary Farr
Dickerson, Mary Frances
Dortch, Louise
Douglas, Elizabeth
Douthitt, Mary
Duncan, Aleene
Erwin, Mrs. Nellie Gee
Everett, Mrs. W. J.
Farmer, J. F.
Fleming, Minnie Luther
Fletcher, Thomas
Folk, Cornelia
Foster, Martha
Frank, Helen
Frye, Dora Mae
Gabriel, Sister
Garrabrant, Elsie
Garrett, Flora
Gay, Edna May
Geny, Christine
Glasgow, Grace
Glasgow, Mary Belle
Gipson, Irene
Gordon, Sue H.
Gray, Frances
Green, Lucy Henderson
Greene, Mrs. H. M.
Hargrove, Elaine Viola
Hardison, Ernest K.
Harris, Dorothy
Harris, Josephine
Hayes, Florence May
Hayes, Minnie
Hester, Louise

Hibbs, Elizabeth
Hibbs, Isabelle
Hill, George
Hill, Helen Jaquelyn
Hitchcock, Sara
Hotchkiss, Gladys
House, Annie James
Howell, Louise
Hunter, Mrs. Fred
Hurd, Monterey
Ingram, Harriet
Jackson, Edwin
Johnson, Elizabeth
Johnson, Katherine
Jones, India
Jordan, Walter
Justice, Mary
Keshner, W. J.
Keyes, Dorothy
King, Ethel
Kiger, Vernon
Kirkland, Katherine
Knox, Gladys
Lambert, Martha
Lanier, Mary Elizabeth
Lannom, Lillian
Levy, Leah Belle
Liles, Lucile
Lusk, Carolyn
Lusk, Elizabeth
Lusk, Mrs. Robert
McElrath, Mydelle
McCarthy, Dorothy
McClure, Margaret
McGugin, Lucy
McMurry, Kate
McQuiddy, Sue
Mangans, Beryl
Montgomery, Orma
Morrissey, Margaret
Murdock, Rovene
Murray, Anne
Newman, Roberta
Noel, Mrs. L. G.
North, Mrs. J. S.
Orgain, Angie
Padgett, Mary
Parrent, Anna
Parrent, Marie
Paschal, Hattie T.
Patterson, Blanche
Perkins, Caro
Perkins, Martha
Pittman, Margaret
Pittman, Marie
Pointer, Kitty
Provine, R. C.
Raines, Anna
Ransom, Mrs. C. J.
Rice, Katherine
Rich, Frances
Rives, Ruby
Roberts, J. William
Rogers, Elizabeth
Rudisill, Mrs. L.
Ryman, Paul
Sanders, Mary Elizabeth
Sanders, Mary Richmond
Sansom, Morgan
Sartain, Daisy
Savage, Nell
Scales, Mrs. E. P.
Seale, Margaret
Sexton, D. P.
Shackleford, Elizabeth
Shepherd, Sarah
Sherley, Elizabeth
Simon, Pauline
Simpson, Louise
Skeggs, Marion
Skinner, Eula
Smartt, Mrs. W. S.
Smith, Blanche
Smith, Jessie Wallace
Smith, Iva Delle
Smith, Ruth
Spears, Frances
Spears, Mary
Speier, Mary Gaut
Stockman, E. H., Jr.
Stoves, Joe
Sugg, Dollie
Sudekum, Mrs. Harry
Sullivan, Annie
Sullivan, Claudine
Tanksley, Elizabeth
Terry, Mary Elizabeth
Thompson, Dorothy
Thurman, Theo
Thuss, Clemence
Tolmie, Margaret
Tucker, Darthea
Tucker, Robbie L.
Turpin, Louise
Tyler, Viola
Van Valkenburg, Lucie
Vertrees, Mrs. John J.
Wade, Laura D.
Waggoner, Aleda
Walsh, Nellie
Walton, Miriam
Warren, Margaret
Washington, Martha
Webb, Wilhelmina
Wherry, Margaret
Whitfield, Lucile
Whitsitt, Mildred
Wilkerson, Henrietta
Williams, Mrs. H. Frank
Wills, Mamie Craig
Winkler, Margaret
Woods, Clifford C.

RECAPITULATION

STUDENTS BY STATES

Alabama	29	New Jersey	5
Arizona	1	New Mexico	2
Arkansas	21	New York	3
California	1	North Carolina	4
Colorado	7	Ohio	17
Connecticut	1	Oklahoma	23
District of Columbia	1	Pennsylvania	3
Florida	10	South Carolina	3
Georgia	20	Tennessee	389
Illinois	77	Texas	102
Indiana	28	Virginia	8
Iowa	30	Washington	1
Kansas	33	West Virginia	5
Kentucky	19	Wisconsin	8
Louisiana	22	Wyoming	3
Maine	1	Central America	1
Maryland	1	Costa Rica	2
Michigan	12	Cuba	1
Minnesota	1	Panama	1
Mississippi	21		
Missouri	32		
Montana	5		
Nebraska	8		

Boarding Students from 37 States, District of Columbia, Central America, and Costa Rica..... 613

GRADUATES AND CERTIFICATE PUPILS 1921

GRADUATES IN THE CLASSICAL COURSE

Louise Jerrel.....Iowa
Jane Avanda VanCleve.....Ohio

GRADUATES IN THE GENERAL COURSE

Margaret Josephine Adams...Tennessee
Margaret Livingston Bailey.....Illinois
Martha Baird .....Tennessee
Alice Irene Barbee.....Mississippi
Janice May Boardman.....Iowa
Elsie Lucile Bonham.....Illinois
Elianna Born .....Texas
Adele Lyle Bounds.....Mississippi
Clotilde Brazelton .....Texas
Frances Brown .....Tennessee
Lyndall Bullock .....Louisiana
Thelma M. Caffall.....Texas
Virginia Lee Carlton.....Tennessee
Ettna Christensen .....Iowa
Em Neville Cochran.....Mississippi
Mildred Winifred Colby.....Oklahoma
Elizabeth C. Colson.....Illinois
Helen Curran .....Missouri
Nellie Beall Dent .....Alabama
Estelle Dilworth .....Tennessee
Beryle Romayne Dodson.....Texas
Virginia Eckley .....Illinois
Laura Helen Emberson.....Texas
Hallie Fincham .....Texas
Esther Fleming .....Tennessee
Mary Elizabeth Gee.....Mississippi
Virginia DeVier Glascock.....Kansas
Mary Louise Stewart Grisham.Louisiana
Julia Leonatine Hill.....Alabama
Dorinda Buckingham Hollinshead..
..... Tennessee
Walter Mildred Hollister.....Tennessee
Della Jeffries .....Arkansas
Beatrice Johnston .....Illinois
Anelta L. Lavely.....Iowa
Nancy Lawson .....Missouri
Mamie Josephine Lee.....Oklahoma
Josephine Liggett.....Kansas
Anna Mae McAdams.....Texas
Anna May McClain .....Kansas
Louise McClellan .....Tennessee
Frankie McKinney .....Texas
Mary Elizabeth Meyer.....Mississippi
Jewel Allene Minnis.....Arkansas
Willie Lois Moore.....Texas
Elizabeth Leona Morris.....Ohio
Charlotte Ellen O'Flaherty.....Iowa
Geraldine Parker .....Texas
Lillian Ruth Pierce.....Texas
Ruby Mae Pigford.....Mississippi
Julia Elizabeth Price.....Missouri
Mary Virginia Price.....Tennessee
Jean Mildred Reineking.....Wisconsin
Ruby Sams .....Texas
Jama Catherine Sharp.....Tennessee
Helen E. Shelby.....Missouri
Reba Simmons .....Tennessee
Henrietta Louise Siniger.....Illinois
Helen Adaline Stone.....Illinois
Virginia Taylor .....Tennessee
Gertrude Thompson.....Indiana
Dorothy Louise Turner.....New Jersey
Margaret Julia Vernier.....Indiana
Martha Louise Vordenberg.....Ohio
Marie Ethel Walter.....Wisconsin
Mildred Wyly Watts.....Oklahoma
Dorothy Weaver .....Texas
Myra Williams .....Illinois
Blanche Withers .....Texas
Nina Woodall .....Texas
Ruth Wurtsbaugh .....Louisiana

GRADUATES IN EXPRESSION

Elianna Born.....Texas
Mildred Winifred Colby.....Oklahoma
Helen Frances Darnall.....Tennessee
Margaret Elizabeth Garner....Missouri

GRADUATES IN PHYSICAL EDUCATION

Dorothy Atkinson .....West Virginia
Janice May Boardman.....Iowa
Margaret Connett .....Missouri
Jean Cooper.....Illinois
Mariette L. Hoag.....Wyoming
Rachael J. Renn.....Kansas

GRADUATES IN HOME ECONOMICS

Martha Baird.....Tennessee
Gussie Ray Ross.....Louisiana

GRADUATE IN PIANO

Margaret Branch Pittman....Tennessee

CERTIFICATE PUPILS IN HIGH SCHOOL COURSE

Loretta Barnard .....Ohio
Ruth Bellingrath.....Arkansas
Constance Caldwell.....Illinois
Mary Chancellor.....Florida
Gertrude Waltersdorf Eberhart....
..... Tennessee
Christine Folsom.....Georgia
Elizabeth Logan Garner.....Tennessee
Frances Mildred Garvey.....Illinois
Louise Godwin .....Tennessee
Blanche Marie Gregg.....Texas
Ruth Guitar.....Texas
Helen Margaret Hainline.....Illinois
Mildred A. Harrington.....Tennessee
Mary Eleanor Hassler.....Illinois
Dorothy Colgate Hensel...Pennsylvania
Dorothy Hicks.....Texas
Elizabeth Howse.....Tennessee
Betty C. Hume.....Maine
Margaret E. Jones.....Alabama
Sue Joy .....Tennessee
Coralie Kessler.....Missouri
Mildred L. Kinzel.....Wisconsin
Helen LeMaster .....Illinois
Elizabeth Louise Lightfoot...Tennessee
Jim McWilliams.....Tennessee

Meta Helen Maurer.....Kansas
Sarah L. Middleton.....Kentucky
Jane Morgan .....Tennessee
Margaret Ogden.....New Jersey
Martha Parman.....Tennessee
Dorothy L. Parmenter.....Illinois
Sara Elizabeth Paul.....Indiana
Nancy Pauley .....Kentucky
Nola Payne.....Tennessee
Mildred Peery.....West Virginia
Allce Byrd Pickett.....Tennessee
Elsie Porter.....Tennessee
Helen Price.....Indiana
Mary Terecia Price.....Tennessee
Nellie Gray Reynolds.....Tennessee
Myrtle Augusta Ridgeway.....Texas
Agnes Robertson .....Kansas
Claribel A. Robinson.....Tennessee
Lottie Mae Rogers.....Kentucky
Magdalene Rogers.....Kentucky
Emily Fredericka Schenck.....Illinois
Dorothy Rose Simon.....Georgia
Catherine Smith.....Oklahoma
Frances Stokes.....Tennessee
Mary Lane Watts.....Oklahoma

CERTIFICATE PUPILS IN PIANO

Lenore Cornwell.....Kansas
Sam Fatine Dowdle.....Texas
Alline Fentress .....Tennessee
Hallie Fincham.....Texas
Margaret Ellen Howard.....Tennessee
Louise Howell.....Tennessee
Martha Maury Perkins.....Tennessee
Anne Elizabeth Sullivan.....Tenneseee

CERTIFICATE PUPIL IN VOICE

Lenore Cornwell.....Kansas

CERTIFICATE PUPIL IN ORGAN

Anna May McClain.....Kansas

CERTIFICATE PUPILS IN EXPRESSION

Margaret Josephine Adams...Tennessee
Nelleen Foster Camp.....Texas
Virginia Lee Carlton.....Tennessee
Sarah Frances Eastham.....Texas
Laura Helen Emberson.....Texas
Erma Mae Fagerstrom.....Colorado
Louise Stuart Grlsham.....Louisiana
Carrye Neal Herring.....Montana
Elizabeth Liggett.....Tennessee
Emma Bedford Norton.....Mississippi
Geraldine Parker .....Texas
Helen E. Shelby.....Missouri
Marie Ethel Walter.....Wisconsin
Marion Everly Williams.....Illinois
Marion Frances Young.....Iowa

CERTIFICATE PUPILS IN ART

Grace Brown .....Texas
M. Louise Hester.....Tennessee
Dorothy Hicks.....Texas
Sue Joy.....Tennessee
Ruth Hanna Krebs.....Maryland
Mary Elizabeth Meyer.....Mississippi
Mildred Perry.....West Virginia
Reba V. Simmons.....Tennessee
Catherine Smith.....Oklahoma
Lella Jeannette Wood.....Missouri
Josephine Liggett.....Kansas
Catherine Berry Pilcher.....Tennessee

CERTIFICATE PUPILS IN HOME ECONOMICS

Denise Baudry .....Kansas
Dorothy P. Cosier.....Montana
Zola Sinclair.....Indiana
Ilah M. Watson.....Georgia

CERTIFICATE PUPILS IN DOMESTIC ART

Dorothy P. Cosier.....Montana
Anna Mae McAdams.....Texas
Charlotte Simpson.....Mississippi
Zola Sinclair.....Indiana
Ilah M. Watson.....Georgia

CERTIFICATE PUPIL IN DOMESTIC SCIENCE

Elizabeth Leona Morris.....Ohio

CERTIFICATE PUPILS IN SECRETARIAL

Dorothy Alice Becker.....Illinois
Julia Leonatine Hill.....Alabama

CERTIFICATE PUPIL IN PHYSICAL EDUCATION

Doris Cone.....Connecticut